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Carl Fischer's Edition.

H. KLOSE

CELEBRATED METHOD
FOR THE

CLARINET

NEWLY REVISED AND ENLARGED
BY

C. L. STAATS.

Complete

In Paper 3.50

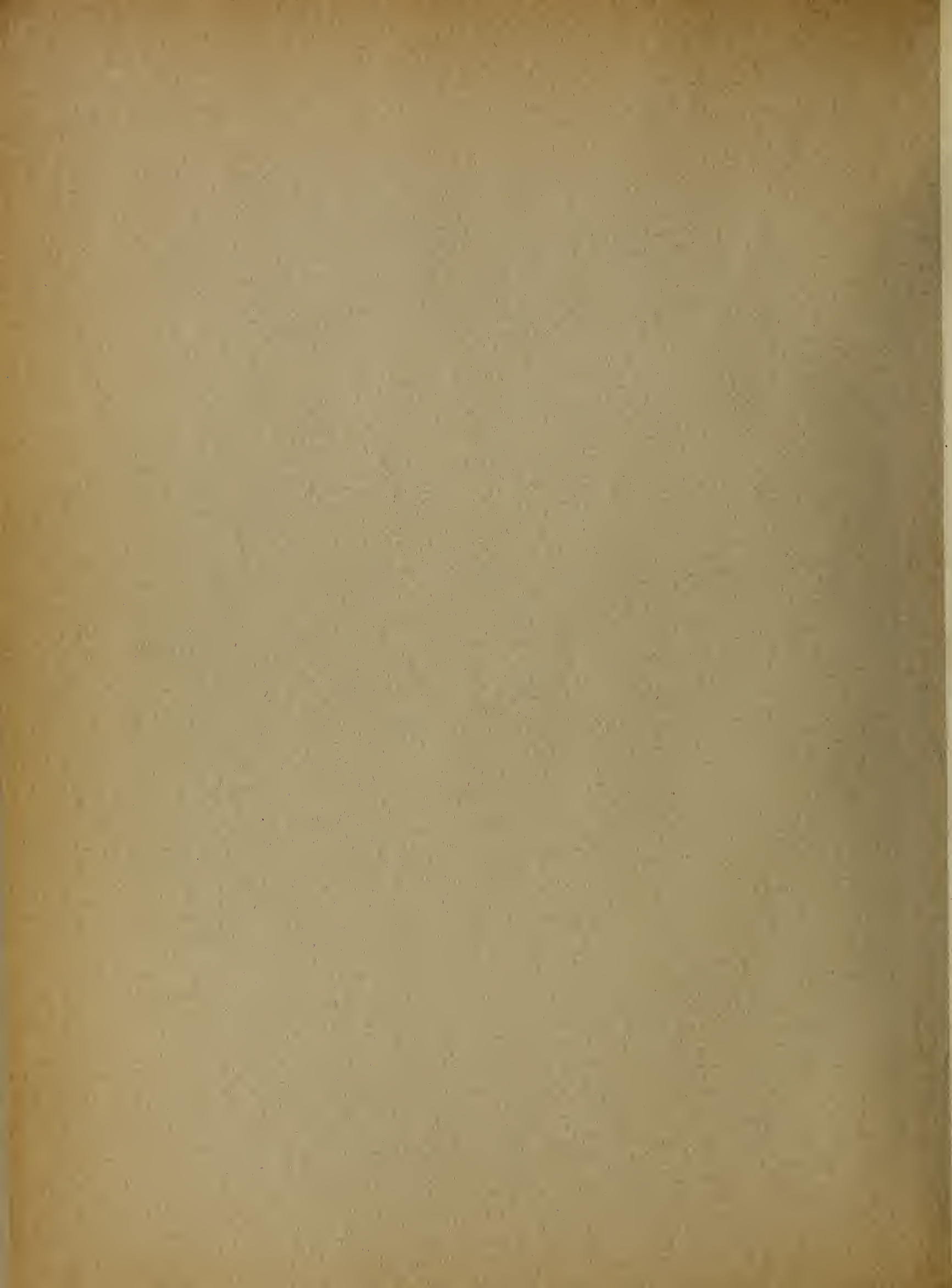
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CARL FISCHER'S EDITION

H. KLOSÉ

CELEBRATED METHOD
FOR THE

CLARINET

NEWLY REVISED AND ENLARGED
BY

C. L. STAATS.

I. II. Complete.

CARL FISCHER INC.
COOPER SQUARE NEW YORK

List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

A	to, in or at; <i>a tempo</i> , in time	Mezzo-piano (mp)	Moderately soft
Accelerando (accel.)	Gradually increasing the speed	Minore	Minor Key
Accent	Emphasis on certain parts of the measure	Moderato	Moderately. <i>Allegro moderato</i> , moderately fast
Adagio	Slowly; leisurely	Molta	Much; very
Ad libitum (ad lib.)	At pleasure; not in strict time	Morendo	Dying away
A due (a 2)	To be played by both instruments	Mosso	Equivalent to rapid. <i>Piu mosso</i> , quicker
Agitato	Restless, with agitation	Moto	Motion. <i>Con moto</i> , with animation
Al or Alla	In the style of	Non	Not
Alla Marcia	In the style of a March	Notation	The art of representing musical sounds by means of written characters
Allegretto	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	Obbligata	An indispensable part
Allegro	Lively; brisk, rapid.	Opus (Op.)	A work.
Allegro assai	Very rapidly	Ossia	Or; or else. Generally indicating an easier method
Amoroso	Affectionately	Ottava (8va)	To be played an octave higher
Andante	In moderately slow time	Pause (⌞)	The sign indicating a pause or rest
Andantino	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	Perdendosi	Dying away gradually
Anima, con }	With animation	Piacere, a	At pleasure
Animato }		Pianissimo (pp)	Very softly
A piacere	At pleasure; equivalent to <i>ad libitum</i>	Piano (p)	Softly
Appassionato	Impassioned	Piu	More
Arpeggio	A broken chord	Piu Allegro	More quickly
Assai	Very; <i>Allegro assai</i> , very rapidly	Piu tosto	Quicker
A tempo	In the original tempo	Poco or un poco	A little
Attacca	Attack or begin what follows without pausing	Poco a poco	Gradually, by degrees; little by little
Barcarolle	A Venetian boatman's song	Poco piu mosso	A little faster
Bis	Twice, repeat the passage	Poco meno	A little slower
Bravura	Brilliant; bold; spirited	Poco piu	A little faster
Brillante	Showy, sparkling, brilliant	Poi	Then; afterwards
Brio, con	With much spirit	Pomposo	Pompous; grand
Cadenz	An elaborate, florid passage introduced as an embellishment	Prestissimo	As quickly as possible
Cantabile	In a singing style	Presto	Very quick; faster than <i>Allegro</i>
Canzonetta	A short song or air	Primo (1mo)	The first
Capriccio a	At pleasure, <i>ad libitum</i>	Quartet	A piece of music for four performers.
Cavatina	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	Quasi	As if; in the style of
Chord	The harmony of three or more tones of different pitch produced simultaneously	Quintet	A piece of music for five performers
Coda	A supplement at the end of a composition	Rallentando (rall.)	Gradually slower
Col or con	With	Replica	Repetition. <i>Senza replica</i> , without repeats
Crescendo (cresc.)	Swelling; increasing in loudness	Rinforzando	With special emphasis
Da or dal	From	Ritardando (rit.)	Gradually slower and slower
Da Capo (D. C.)	From the beginning	Risoluto	Resolutely; bold; energetic
Dal Segno (D. S.)	From the sign	Ritenuto	In slower time
Decrescendo (decresc.)	Decreasing in strength	Scherzando	Playfully; sportively
Diminuendo (dim.)	Gradually softer	Secondo (2do)	The second singer, instrumentalist or part
Divisi	Divided, each part to be played by a separate instrument	Segue	Follow on in similar style
Dolce (dol.)	Softly; sweetly	Semplice	Simply; unaffectedly
Dolcissimo	Very sweetly and softly	Senza	Without. <i>Senza sordino</i> without mute
Dominant	The fifth tone in the major or minor scale	Sforzando (sf)	Forcibly; with sudden emphasis
Duet or Duo	A composition for two performers	Simile or Simili	In like manner
E	And	Smarzando (smorz)	Diminishing in sound. Equivalent to <i>Morendo</i>
Elegante	Elegant, graceful	Solo	For one performer only. <i>Soli</i> ; for all
Energico	With energy, vigorously	Sordino	A mute. <i>Con sordino</i> , with the mute
Enharmonic	Alike in pitch, but different in notation	Sostenuto	Sustained; prolonged.
Espressivo	With expression	Sotto	Below; under. <i>Sotto voce</i> , in a subdued tone
Finale	The concluding movement	Spirito	Spirit. <i>con Spirito</i> with spirit
Fine	The end	Staccato	Detached; separate
Forte (f)	Loud	Stentando	Dragging or retarding the tempo
Forte-piano (fp)	Accent strongly, diminishing instantly to piano	Stretto or stretta	An increase of speed. <i>Piu stretto</i> faster
Fortissimo (ff)	Very loud	Subdominant	The fourth tone in the diatonic scale
Forzando (fz >)	Indicates that a note or chord is to be strongly accented	Syncopation	Change of accent from a strong beat to a weak one.
Forza	Force of tone	Tacet	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
Fuoco, con	With fire; with spirit	Tempo	Movement; rate of speed.
Giocoso	Joyously; playfully	Tempo primo	Return to the original tempo.
Giusto	Exact; in strict time	Tenuto (ten.)	Held for the full value.
Grandioso	Grand; pompous; majestic	Thema or Theme	The subject or melody.
Grave	Very slow and solemn	Tonic	The key-note of any scale.
Grazioso	Gracefully	Tranquillo	Quietly.
Harmony	In general, a combination of tones, or chords, producing music	Tremolando, Tremolo	A tremulous fluctuation of tone.
Key note	The first degree of the scale, the tonic	Trio	A piece of music for three performers.
Largamente	Very broad in style	Triplet	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Larghetto	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	Troppo	Too; too much <i>Allegro, ma non troppo</i> , not too quickly.
Largo	Broad and slow; the slowest tempo-mark	Tutti	All; all the instruments.
Legato	Smoothly, the reverse of <i>staccato</i>	Un	A, one, an.
Ledger-line	A small added line above or below the staff	Una corda	On one string.
Lento	Slow, between <i>Andante</i> and <i>Largo</i>	Variatione	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Lo stesso tempo	In the same time, (or tempo)	Veloce	Quick, rapid, swift.
Loco	In place. Play as written, no longer, an octave higher or lower	Vibrato	A wavering tone-effect, which should be sparingly used.
Ma	But	Vivace	With vivacity; bright; spirited.
Ma non troppo	Lively, but not too much so	Vivo	Lively; spirited.
Maestoso	Majestically; dignified	Volte Subito V.S.	Turn over quickly.
Maggiore	Major Key		
Marcato	Marked		
Meno	Less		
Meno mosso	Less quickly		
Mezzo	Half; moderately		

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INTRODUCTION.

The Clarinet was invented at Nuremberg about the year 1690 by a maker of stringed instruments named John Christopher DENNER. It was in its design the most imperfect of wind instruments and in nowise gave promise of the splendid position it was to attain in after years. Possessing only a single Key and wanting in regularity in the succession of its different registers, the Clarinet obtained at first but little attention. Some artists however, attracted by the beauty of its sounds endeavored to improve it, thus, by degrees, and from one improvement to another, the number of its Keys was increased to five and it remained a long time in that state. At length Ivan Müller brought the instrument to a high state of perfection and produced his Clarinet armed with 13 Keys. A few artists have since added supplementary Keys for facilitating certain fingerings.

On the appearance of the 13 Keyed Clarinet a complete revolution took place in the study of this instrument; and, although still imperfect, it was sought after and practised by a great number of persons; the playing of Clarinetists became considerably improved, and many of them made themselves remarkable. Amongst those we must place Frederic Berr in the first rank; in his hands the Clarinet became a new instrument. A pure and brilliant talent, a theoretical knowledge both profound and extensive, besides the beautiful compositions he has left, acquired and assured for him the title of Founder of the French School of the Clarinet. It is to his school that I glory to belong, and all my life shall be devoted to promulgating and following the valuable precepts he has inculcated.

The instrument was, however, far from having attained all the perfection of which it was susceptible, for since its invention the Clarinet had been pierced according to the natural separation of the fingers. This resulted in a faulty tone; the notes being frequently dull, feeble or too shrill, the mechanism of the Keys caused insurmountable difficulties of fingering, making it impossible to play the Clarinet in all the different Keys (Scales;) and hence arose the necessity, as onerous as it was troublesome, for 3 Clarinets, *C*, *B \flat* and *A*.

When I succeeded Berr at the Royal Conservatory of music (being anxious to fulfil conscientiously the laborious functions confided to me, and desiring to secure for the Clarinet the rank it deserved by the beauty of its tone and its two fold value as a solo and an accompanying instrument) I endeavored to get rid entirely of the faults I have just mentioned. I labored long at this and after numerous trials the movable rings appeared to me to solve, in an efficacious manner, the problem whose solution I had searched for during many years. It is to Mr. Auguste Buffet Jr, who seized and interpreted my ideas with a rare happiness, that I owe the instrument I now present to Artists and Amateurs.

This Instrument reunites with an equality as perfect as possible in all its compass, a very superior purity of tone and the facility of a more correct fingering, enabling the performer to play in all the Keys indiscriminately.

With very few exceptions the fingering is the same as hitherto in use; the only important changes are those for the forked notes, which were always defective; and which I have entirely got rid of. There is therefore no new study to undergo—a few days' practice will suffice to make one familiar with the instrument.

I have had no intention of making a new instrument; I have desired, in preserving for the Clarinet all its old advantages, to bring forth those of which it was capable; that is to say, the regularity of the sounds, and the faculty of playing in all the Keys on one instrument.

H. KLOSÉ.

PREFACE.

In presenting to the American public a new edition of Klosé's celebrated method for the Clarinet, the aim of the editor has been to eliminate the numerous errors and misprints that exist in all other editions, even in the original French. It is without doubt the best method for the Clarinet ever written and this edition is made more interesting by the addition of the "Küffner Duets" and "Concert Studies" by Klosé, which are among the most important and interesting of any he has written.

C. L. STAATS.

Boston, Mass. May, 1898.

N. B. Those Clarinetists who have no desire to change the instrument they use, will find this method equally useful for the purposes of the 13 Keyed Clarinet. It contains several morceaux written in unusual Keys. I believe (and I speak from experience) that the practice of these pieces will be very useful. They will increase the knowledge of the performer and enable him to overcome all difficulties he may encounter. In one word he will thus have a superlative power over the instrument.

OF THE QUALITIES AND COMPASS OF THE CLARINET.

The Clarinet is, without contradiction, of all wind instruments the one which presents the greatest richness of tone and extent of compass; comprising sounds from great depth to extreme height, it is the soul of military music, and one of the principal supports of the Orchestra. Its use is most frequent and extensive, playing by turns the air, the accompaniment and the prominent phrase or passage.

The compass of the Clarinet is nearly four octaves extending from the low *E* up to *C* in altis-

simo In the upper notes of the high register it loses considerably; the tones are screeching, disagreeable to the ear and mostly defective, those who apply themselves too much to the practice of those notes never possess a good tone in the low register (chalumeau.)

I advise, then, no passing above the high *G*

the reasonable limit of the instrument.

The Clarinet is divided into 3 registers: the 1st or deepest register, called chalumeau, extends from the

low *E* to *B* \flat the 2nd register

Medium, from *B* \flat to *C* \flat and the 3rd register, in alt, commences

at *C* \sharp and ascends

to the high *C* \flat

POSITION OF THE PLAYER HIS HANDS AND FINGERS.

It is essential in playing the Clarinet to place yourself in a convenient and easy position. The body should be upright, with its weight upon the left leg, the right leg being a little in advance. The chest well expanded facilitates the play of the lungs, and allows the performer to bring out sounds both long and well sustained. The arms should fall naturally along the body.

The hands must be held without contraction or rigidity upon the Clarinet; the fingers a little bent must follow the perpendicular of the instrument and fall rather than strike upon the holes.

It is upon the thumb of the right hand that the weight of the instrument should principally rest. This thumb placed under a hook supports the Clarinet and prevents it from shifting.

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The left hand occupies the upper part of the instrument. The 1st, 2nd, and 3rd fingers are placed upon the two rings and the hole in the front, while the thumb is used for closing the hole at the back and opening the 12th key. The little finger is extended to touch easily the keys Nos 1, 2, Z and 6.

The right hand occupies the lower part of the instrument. The 1st, 2nd, and 3rd fingers stop the holes placed under the three rings, the little finger must be always extended so as to touch easily the keys Nos 3, 4, X and Y.

OF THE MOUTHPIECE AND THE REED

The mouthpiece, as is evident from its name, is that part of the Clarinet which is placed in the mouth for the purpose of playing the instrument.

The Reed is formed of a flat piece of cane attached to the mouthpiece and caused to vibrate by the breath and tongue thus producing the sound.

The part of the mouthpiece upon which the Reed is placed is called the lay; it is formed of a smooth surface which, at the distance of a line and a half from the ligature, rounds off slightly to the top, so that the end of the reed leaves an opening of about the twenty-fifth part of an inch.

Mouthpieces were formerly made small, narrowing towards the top which proved very bad, as the performer lost much breath through the corners of the mouth.

They are now perfected and made much larger which gives the advantage of a more natural position, the saving of breath and the production of a fuller and better tone.

Hitherto Clarinet mouthpieces were made of wood, which is without doubt the best material for producing tone, but it has its drawbacks being subject to atmospheric influences which is apt to cause serious alterations in the surface of the lay. Therefore, some musicians recommend the use of crystal and hard rubber mouthpieces as a substitute for wood, as they are not effected by atmospheric changes,

It is absolutely necessary to procure a good mouthpiece and, above all, good reeds. It is with an excellent reed and by its perfectly correct placing upon the lay of the mouthpiece, that one obtains that fine quality of tone, which every artist, desirous of pleasing his audience, ought to seek. Without beauty of tone a pleasing performance is not attained, and the most eminent talent in other respects excites only a moderate amount of interest.

NOTE: The crystal mouthpieces recommended by M. Klosé have never been used to any great extent, those made of hard rubber have found more favor among artists in France, England and America.



C. L. STAATS.



OF THE ADVANTAGE OF PLAYING WITH THE REED UNDERNEATH

The three following advantages result from playing with the reed below.

1. A much softer and more agreeable tone is obtained.
2. The tongue being naturally placed under the reed, possesses a much greater facility of articulation.
3. This manner of playing appears more graceful, gives greater powers of execution, and is much less fatiguing.

As before stated the quality of reed used is the great essential for tone production, which point must be impressed upon students of the Clarinet. Therefore we recommend that they use the Karl Mayer make of reeds, which kind are exclusively played upon by all great Clarinetists.

POSITION OF THE MOUTHPIECE IN THE MOUTH.

Insert nearly half the mouthpiece into the mouth the reed being underneath. The lower lip is a little drawn in so as to cover the teeth. The upper lip must be slightly pressed downwards to prevent the teeth biting the mouthpiece and damaging the quality of tone. The mouthpiece being thus held by a light pressure of both lips, the air cannot escape by the sides of the mouth; the reed can then act freely and perform its vibrations with all desirable facility: if on the contrary the mouthpiece is too tightly compressed in the mouth the reed has no longer any play, the lips become tired, and we only obtain a poor and snuffling tone.

OF THE EMOUCHURE.

The embouchure is the interpreter of our sensations and of our musical ideas. A good embouchure is therefore indispensable, and all our labours must tend to this result.

To attain this end we must possess the two constitutive elements of the finest embouchure, which are: delicacy of tone and lightness of tongue.

OF SOUND AND THE MANNER OF PRODUCING IT.

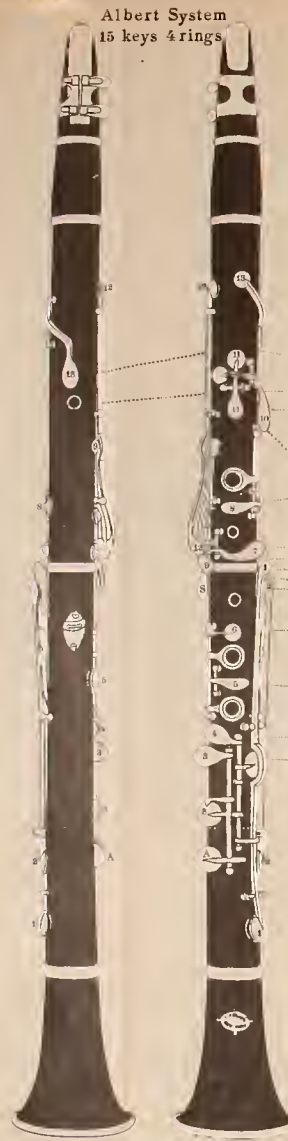
The sound of the Clarinet is produced by the tongue which sends the air into the instrument and at the same time causes the reed to vibrate. To produce the sound we must take in a sufficient quantity of air and force it into the instrument by a short stroke of the tongue.

Once the sound is produced we must sustain it and guide it more by increasing than diminishing it. We discern in the sound, quality, sonorousness or tone, and degree of force.

The finest tone is that which combines sweetness with brightness, and as the Clarinet possesses this precious advantage we must preserve it by applying ourselves closely, from the commencement, to the production of sounds both full and soft, giving them at the same time both force and roundness.

To obtain a quality of tone perfectly equal over the whole extent of the instrument; to be able to modify it according to the requirements of the "morceau" or the caprice of the performer; to lead it from *piano* to *forte* or from *forte* to *piano* always preserving its pure and full tone; that is the end we must strive to attain. The practice of the slurred scales and the sustained notes will lead to these results.

NOTE: The student of the Albert Clarinet is recommended to study with attention the following 14 pages. With the aid of the previous tables he will readily perceive and appreciate the few differences between his Instrument and that of the Böhm principle.



Albert System
15 keys 4 rings

No 25

The black dots ● are closed holes.
The zeros ○ the open holes.
The numbers on the keys indicate the holes,
that must be opened or closed.
The letter S indicate the side Eb and Bb Key.
The letter A the duplicate F# and C# action.

SCALE FOR THE CLARINET WITH 15 KEYS. GIVING VARIOUS EXAMPLES ON THE USE OF THE F# AND C# ACTION, ALSO SIDE Eb AND Bb KEY, WITH SEVERAL OTHER EXAMPLES AND FACILITIES OF FINGERING

by C. ROSE.
Professor of the Clarinet, at Paris Conservatory.

NOTE: The 15 keyed Clarinet, with rings on both upper and lower joints, is the most desirable common system Clarinet to be obtained.
By means of the rings on the upper joint the $\sharp\flat$ is made by stopping the thumbhole alone and the $\sharp\flat$ is made by stopping the thumbhole and opening the key No 13 or thumb key. This improvement does away with the use of the 9th key in making those notes, thus making the execution of many passages in sharp keys much less difficult. Various other keys have been invented in addition to those already mentioned, but they are of doubtful value and are not recommended.

	Close the thumb hole.										Open the thumb hole.										Reclose the thumb hole and raise the 13th key.																			
Pipe Key or 13th Key.																																								
Thumb hole.																																								
11th Key																																								
10th Key.																																								
8th Key.																																								
12th Key																																								
7th Key.																																								
9th Key.																																								
1st Key																																								
Side Key.																																								
2nd Key.																																								
6th Key.																																								
5th Key.																																								
4th Key.																																								
3rd Key.																																								
Examples:																																								

EXAMPLES: No 1

Musical notation examples 1 through 45, showing various fingerings and key actions.

⚠ Avoid these fingerings as much as possible, except in the case of the third ♯F, as in examples No 16, and such like passages.

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INC.

EXPLANATION of the Chromatic Table, of the knowledge of the Keys, of the fingerings, and the manifest advantage of the Boehm Clarinet.

To make the fingering of each note more easily understood, I shall use the signs ordinarily employed in Tables of Scales.

The six holes or rings on the front of the instrument, will be stopped or closed by the fingers of each hand corresponding with their position.

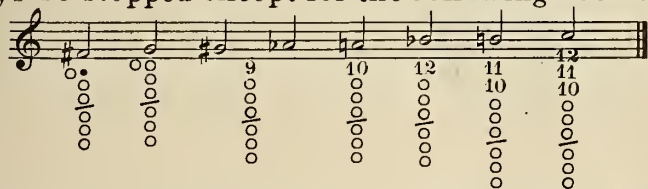
The mark o indicates the holes which must be opened.

The black spot • the holes which must be closed.

The short line across — which separates the black or white points, denotes the separation of the two hands. The figures denote the Keys.

The letters the double Keys.

The hole or ring placed at the back of the instrument must be closed by the thumb of the left hand. This hole must always be stopped except for the following notes.



The 12th Key will no longer be indicated beyond the Bb. As this Key is always open in the second register of the Clarinet, it is sufficient to explain it here once for all.

In seeking a fingering we shall only have to attend to the six principal holes or rings, the numbers and the Keys, recollecting that the 12th Key must be shut or open according to the position of the note in the scale.

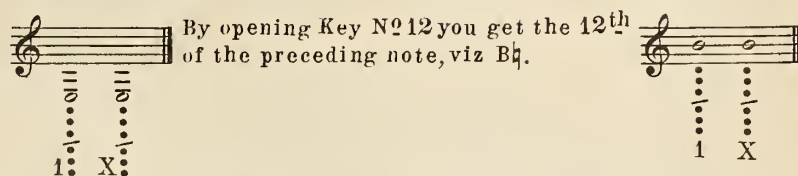
The Clarinet is divided into three registers; the first, called Chalumeau, commences at the low E and ends at the Bb in the stave: beyond this Bb the Key N^o 12 remains constantly open and indicates the second register, or Medium; this register commences at Bb and ends at C#; beyond this last note the first finger of the left hand remains always open for the third register, or notes in alt.

The Keys are counted upwards like the stave: the letters are taken in the same order X for 1, Y for 2, Z for 3.

It will be observed in the four Keys which are at the place of each little finger, that the Keys X Y and Z are only the repetition of the Keys N^{os} 1, 2 and 3; so as not to confuse the fingerings, I have marked them with those letters. The employment of these double Keys is of great utility in facilitating the scales, intervals and cadences, which in this part of the instrument were not to be made or only with the greatest difficulty; we shall be convinced of this by the passages, arpeggios etc. which are found in this Method.

KEY N^o 1 and X (Key open.)

All the holes or rings at the front or back of the instrument being stopped, and the thumb of the right hand being placed under the hook by which the instrument is supported, you shut with the little finger of the left hand the Key N^o 1 and thus get the low E; (you can dispense with the use of the little finger of the right hand upon the Key N^o 3) This note can equally be produced by placing the little finger of the right hand upon the Key X placed under the Key N^o 3, it being understood that in this case the little finger of the left hand need not be placed on Key N^o 1.

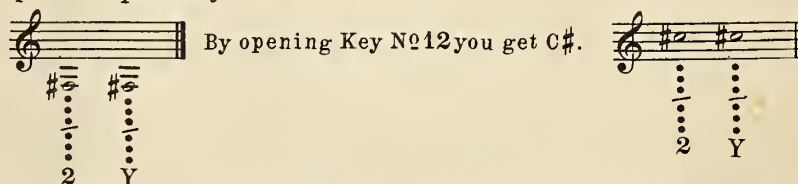


This Key is used for trilling on the E with Fb and in the 12th the Bb with Cb.

KEY N^o 2 and Y (Key shut.)

The holes (or rings) being stopped, by placing the little finger of the left hand on Key N^o 2, you obtain the low F# (no necessity for touching Key N^o 3 with the little finger of the right hand)

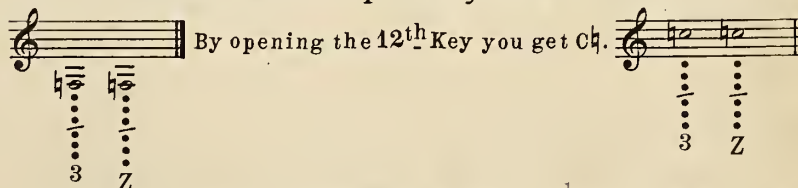
The F# is equally produced by placing the little finger of the right hand upon the Key Y placed beneath Key N^o 4 (the little finger of the left hand no longer required upon Key N^o 2)



This Key serves to trill F# with Gb and in the 12th C# with Db. NOTE. To shake on Eb with F# you must press the little finger of the left hand upon Key N^o 1, and trill with the little finger of the right hand upon the Key Y; or press Key X with the little finger of the right hand and trill with the little finger of the left hand upon the Key N^o 2.

KEY N^o 3 and Z (Key open.)

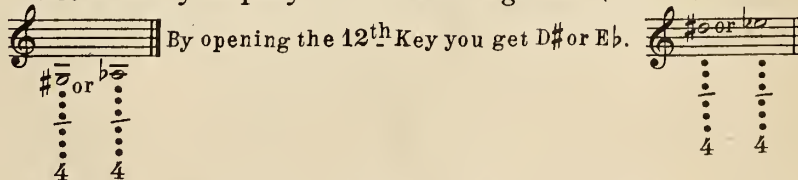
The holes or rings being stopped, you will press the little finger of the right hand upon Key N^o 3 and make the low Fb; this note is equally made by pressing the little finger of the left hand upon the Key (or Spatula) Z; in the latter fingering the little finger of the right hand need not remain upon Key N^o 3.



This Key is used to trill Fb with Gb, and in the 12th Cb with Db.

KEY N^o 4 (Closed.)

The holes (or rings) being stopped, press the little finger of the right hand upon Key N^o 4, and you will have low G# or Ab. This Key serves to sustain the instrument when you play in the 3rd register (in alt.)



This Key is used to trill F# with G#, and Gb with Ab, and in the 12th C# with D#, and Db with Eb.

NOTE. To shake the C# with D#, or Db with Eb you must place the little finger of the left hand on Key N^o 2 and trill with the little finger of the right hand upon Key N^o 4.

RIGHT HAND 3rd finger (open hole.)

The holes on the instrument being stopped, you have the low Gb, and raising the 3rd finger you get the low Ab.

6

By opening the 12th Key you get D \sharp and E \flat .

By raising the first finger of the left hand you obtain B \sharp , and C \sharp or D \flat .

You trill with this finger the G \flat and A \flat , G \sharp and A \flat , In the 12th D \flat with E \flat , D \sharp with E \flat , and in alt B \sharp with C \sharp , or C \flat with D \flat .

RIGHT HAND 2nd or Middle finger (*open hole*.)

The holes above being stopped, and the 2nd (or middle) finger raised you obtain the low A \sharp or B \flat .

By opening the 12th Key you get E \sharp or F \flat .

Raising the first finger of the left hand you obtain D \flat in alt.

You trill with this finger A \flat with A \sharp (or B \flat), In the 12th E \flat with E \sharp (or F \flat) and in alt, C \sharp with D \flat .

KEY N^o 5 (*Closed*.)

This Key is taken with the third finger of the right hand and gives the low B \flat .

Opening the 12th Key you get F \sharp .

and raising the first finger of the left hand you get D \sharp or E \flat .

This Key serves to trill A \sharp with B \flat , in the 12th E \sharp with F \sharp , and in alt D \flat (or E \flat)

RIGHT HAND 1st finger or Index (*open hole*.)

The holes above being stopped and the first finger or index raised, you obtain low C \flat .

Opening the 12th Key you get G \flat .

and raising the first finger of the left hand you get E \flat .

You trill with this finger B \flat with C \flat , in the 12th F \flat with G \flat , and in alt D \flat with E \flat .

KEY N^o 6 (*Closed*.)

This Key is taken with the little finger of the left hand and gives the low C \sharp or D \flat .

By opening the 12th Key you get G \sharp or A \flat .

and by raising the first finger of the left hand you obtain the F \flat in alt, and by pinching the lips you get the top B \flat .

This Key serves to trill C \flat with C \sharp (or D \flat); in the 12th G \flat with G \sharp (or A \flat) in alt E \flat with F \flat , and the high A \flat with B \flat .

LEFT HAND 3rd finger (*open hole*.)

The holes above being stopped, the 3rd finger of the left hand raised will give the low D \flat .

By opening the 12th Key you obtain A \flat .

By raising the 1st finger of the left hand you get F \sharp or G \flat .

You trill with this finger C \flat with D \flat , C \sharp with D \flat ; in the 12th G \flat with A \flat , G \sharp with A \flat ; and in alt E \flat with F \sharp .

KEY N^o 7 and 7 bis (*Closed*.)

The Key N^o 7 is taken with the first finger of the right hand and gives D \sharp or E \flat .

N^o 7 bis is taken with the third finger of the left hand and also gives D \sharp or E \flat .

By opening the 12th Key you obtain A \sharp or B \flat .

By raising the 1st finger of the left hand you get G \flat .

These Keys serve to trill D \flat with D \sharp (or E \flat) in the 12th A \flat with A \sharp (or B \flat) and in alt F \sharp with G \flat .

The following are some instances in which the Key N^o 7 is indispensable for accuracy and facility of fingering.

EXAMPLES.

The Key N^o 7 bis is used in the same manner as upon the Clarinet with 13 Keys.

LEFT HAND 2nd or Middle finger (*open hole*.)

The holes above being stopped, and the second finger raised, you obtain E \flat of the first octave, first register.

By opening the 12th Key you get B \flat .

and by pinching the lips you get G \flat in alt.

With this finger you trill D \flat with E \flat and in the 12th A \flat with B \flat .

LEFT HAND 1st finger or Index (*open hole*.)

The thumb hole at the back of the instrument being stopped, you get F \flat of the 1st octave, 1st register.

By opening the 12th Key you get C \flat .

Do not pinch the lips for this last note or you will make it too sharp.

By stopping the 1st finger and opening the thumb-hole you make F \sharp .

With this finger you trill E \flat with F \flat ; F \sharp with G; and in the 12th B \flat with C \flat .

This hole serves to produce the sounds of the 3rd Register or in alt.

LEFT HAND Thumb (*open hole*.)

The thumb being raised you obtain G \flat .

With this thumb you trill F \flat with G \flat .

To facilitate the holding of the instrument you may close the hole of the left hand third finger. This will not injure the accuracy of the other notes.

NOTE. The thumb-hole will not be marked in the tables; you will know that above F \sharp it is always open as far as B \flat ; with the exception however of the F \sharp taken with the 8th Key, and the shake of F \flat with G \flat , which is trilled with the 9th Key. In these two cases the thumb-hole must be stopped.

KEY N^o 8 (Closed.)

This Key is taken with the first finger of the right hand and makes *F#* or *Gb*; it is used principally for trilling.

NOTE. The thumb hole must be always stopped when this Key is used.

By opening the 12th Key you get *C#* or *Db*.

By raising the 1st finger of the right hand and closing the second finger hole (same hand) you obtain *G#* or *Ab*.

This Key is used to trill *Eb* with *Fb*, *Eb* with *F#*, *E#* with *F#*, or *Fb* with *Gb*; in the 12th, *Bb* with *Cb*, *Bb* with *C#*, *B#* with *C#*, or *Cb* with *Db*; and in alt *F#* with *G#*.

KEY N^o 9 (Closed.)

This Key is taken with the 3rd phalanx (joint) of the first finger of the left hand, and makes *G#* or *Ab*.

By opening the 12th Key, you get *D#* in alt.

This Key serves to trill *Fb* with *Gb*, *F#* with *G#*, and *Gb* with *Ab*; in the 12th it is only used to trill *Cb* with *Db*.

KEY N^o 10 (Closed.)

This Key is taken with the first finger of the left hand, 2nd phalanx, and gives *A#*: by pressing upwards it would open Key N^o 9.

By opening the 12th Key you obtain *Eb*.

You make easily with rapidity *C* and *Eb*.

This Key serves to trill *Gb* with *Ab*, and *G#* with *Ab*; in the 12th *D* with *Eb*.

The fingering of the Boehm Clarinet differs from that of the Clarinet with 15 Keys only in the forked notes which are got rid of. The other fingerings remain the same.

The forked notes on the ordinary 13 Keyed Clarinet are the following:

Dull, and too sharp.	Rather dull.	Too sharp and shrieking.	Too sharp.	Dull, and much too sharp.	Too sharp and feeble.	Passable.	Dull, and much too sharp.	Passable (difficult to take piano.)

We see by the above table that there are only nine notes of which the fingering is changed; or more properly speaking, only three, since the others are made in the same positions; namely:

1 same fingering. In alt. 2 same fingering. In alt. 3 same fingering. In the 12th.

Chalumeau Chalumeau Chalumeau

Little practised and bad upon the 13 Keyed Clarinet.

KEY N^o 10 bis (Closed.)

This Key is taken with the first finger of the right hand and makes *A#*; in conjunction with Key N^o 10 it gives an excellent *Bb*.

This Key serves to trill *Gb* with *Ab*; *A#* with *Bb*, or *Bb* with *Cb*; in the 12th *Cb* with *Db*.

KEY N^o 11 (Closed.)

This Key is taken with the first finger of the right hand, and is only employed in trills, shakes or turns. The Key N^o 10 is always open when this one is used.

This Key is used to trill *A#* with *Bb*, *Bb* with *Cb*, in the 12th *Eb* with *Fb*, *Eb* with *Fb*.

KEY N^o 12 (Closed.)

This Key is taken with the thumb of the left hand, and makes conjointly with Key N^o 10 *A#* or *Bb*.

It is used to make the 12^{ths}, and to pass into the 2nd register where it remains constantly open, as also in the 3rd register (in alt): in the tables we do not mark it above the *A#* or *Bb*.

This Key is used to trill *A#* with *A#* (or *Bb*) This Key is a difficult one to do well.

As regards the *F* sharps they are taken almost in the same way, that is to say by only using one finger instead of two, they are made upon the Boehm Clarinet in the annexed manner.

By suppressing the forked notes we gain the following shakes and passages.

* Gliding the first finger of the left hand upon the Key placed between that and the second finger.

This page contains 30 numbered musical exercises for guitar, each with a corresponding fretboard diagram. The exercises are arranged in five rows of six. The notation includes treble clefs, musical notes, and various symbols indicating finger placement or fret numbers. Some exercises include alternative fingerings marked with 'or'.

- Exercise 1:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 1, 2, 4 on strings 1, 2, 4 respectively.
- Exercise 2:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 1, 4 on strings 1, 4 respectively.
- Exercise 3:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 2, 4 on strings 1, 4 respectively.
- Exercise 4:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 2, Y on strings 1, 4 respectively.
- Exercise 5:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 2 or Y on strings 1, 4 respectively.
- Exercise 6:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 4 on strings 1, 4 respectively.
- Exercise 7:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 4 on strings 1, 4 respectively.
- Exercise 8:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 4 on strings 1, 4 respectively.
- Exercise 9:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 4 on strings 1, 4 respectively.
- Exercise 10:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers Z, 4 on strings 1, 4 respectively.
- Exercise 11:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 1, 4 on strings 1, 4 respectively.
- Exercise 12:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 1, 4 on strings 1, 4 respectively.
- Exercise 13:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 3 on strings 1, 4 respectively.
- Exercise 14:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 3 on strings 1, 4 respectively.
- Exercise 15:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 1, 4 on strings 1, 4 respectively.
- Exercise 16:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 1 or X on strings 1, 4 respectively.
- Exercise 17:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 6, Y on strings 1, 4 respectively.
- Exercise 18:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 6, Y on strings 1, 4 respectively.
- Exercise 19:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 6, Y on strings 1, 4 respectively.
- Exercise 20:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers X, 2, 4 on strings 1, 2, 4 respectively.
- Exercise 21:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 1, 4, 2, 4 on strings 1, 2, 4 respectively.
- Exercise 22:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 1, 4 on strings 1, 4 respectively.
- Exercise 23:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 1 or X on strings 1, 4 respectively.
- Exercise 24:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers X on strings 1, 4 respectively.
- Exercise 25:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers X on strings 1, 4 respectively.
- Exercise 26:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers X on strings 1, 4 respectively.
- Exercise 27:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers Z, 4, 2, Z on strings 1, 2, 4 respectively.
- Exercise 28:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 3, 2, 4, 2 on strings 1, 2, 4 respectively.
- Exercise 29:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 1 or X, 3 or Z, 2 or Y on strings 1, 2, 4 respectively.
- Exercise 30:** Treble clef, notes on strings 1-4, frets 1-4. Diagram shows fingers 1 or X on strings 1, 4 respectively.

We shall be convinced of the advantage of this Instrument by the exercises which will be found in this work.

TABLE OF TRILLS AND SHAKES (BOEHM) AND THE VARIOUS FINGERINGS FOR THEIR PRODUCTION.

The sign *tr* indicates the finger or Key with which you make the trill or shake.

The sign γ denotes that the first finger of the left hand should move upon its ring without unclosing it and upon the Key which is situate between that finger and the second one.

<p>Keep Key Z closed with the little finger of the left hand. Trill Key X with the little finger of the right hand.</p> <p>3 1tr</p>	<p>Ytr 1* 2tr X**</p> <p>* Keeping Key N°1 closed. ** Keeping Key X closed.</p>	<p>3tr Ztr</p> <p>N°1. Trill Key N°3 with the little finger of the right hand. N°2. With the little finger of the left hand.</p>	<p>2tr Ytr</p> <p>N°1. Trill with the little finger of the left hand. N°2. With the little finger of the right hand. NOTE. The little finger of the right hand must not remain upon Key N°3 during the trill.</p>
<p>4tr</p> <p>2 keeping it open. Trill with the little finger of the right hand.</p>	<p>tr</p> <p>Trill with the 3rd finger of the right hand.</p>	<p>4*</p> <p>* Keep open Key N°4. Trill with the 3rd finger.</p>	<p>Synonyme.</p> <p>or</p> <p>dull and a little flat.</p> <p>open 4 open 4</p>
<p>5tr</p> <p>* Trill Key 5 with the third finger of the right hand.</p>	<p>or</p> <p>dull and flat.</p> <p>* 5tr</p>	<p>N°1. N°2.</p> <p>6tr</p> <p>N°1. Good. N°2. A little sharp can only be done in a piano passage. It must be trilled with the little finger of the left hand.</p>	<p>N°1. N°2. N°3.</p> <p>6tr 6tr 7tr</p> <p>The trill N°3 must be made by keeping Key 5 open with the 3rd finger of the right hand and trilling with the 1st finger.</p> <p>N°1. N°2. N°3. N°4. N°5.</p> <p>6tr 6tr 7tr 8tr 7</p> <p>Trill N°4 is the best. Trill N°5 is good relaxing the lips for the C#.</p>
<p>6tr</p> <p>N°2 relax the lips a little to make it accurate.</p>	<p>7tr</p> <p>N°1 glide the 1st finger of the left hand upon the Key which is between that and the 2nd finger and trill with both fingers. N°2 relax the lips a little.</p>	<p>Synonyme.</p> <p>7bis.</p> <p>Both ways are good.</p>	<p>7tr</p> <p>Both ways are good.</p>

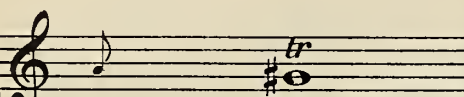
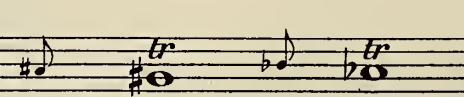
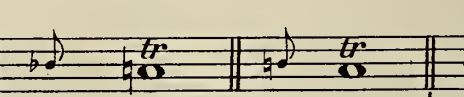
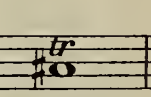
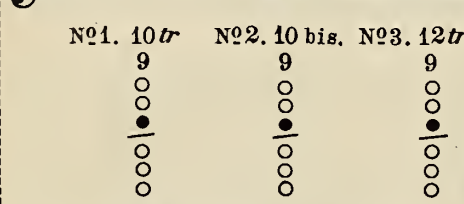
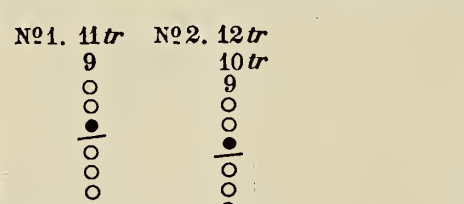
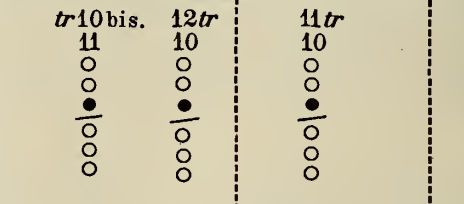
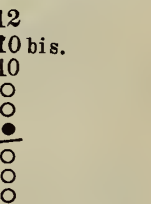
Synonyme. Synonyme. Synonyme.

No. 1. *tr* No. 2. *tr* No. 3. *tr*
 7 bis. 7 8 tr 7 bis.

No. 1. trill with the thumb.
 No. 2. easier - trill with the 8th Key.

Above this note the thumb-hole is always open.

Synonyme.					
<p>Nº1. <i>tr</i></p>	<p>Nº2. <i>9tr</i></p>	<p><i>tr</i></p>	<p>8º9<i>tr</i></p>	<p>9 <i>tr</i></p>	<p>10</p>
<p>Nº1. trill with the thumb. Nº2. leave the thumb on the hole and trill with the 9th Key.</p>		<p>Close the thumb. Open Key 8. Trill with Key 9.</p>		<p>The 3rd finger of the right hand supports the instru- ment if necessary.</p>	

												
<p>No. 1. 10 <i>tr</i> No. 2. 10 bis. No. 3. 12 <i>tr</i></p> <p>9 9 9</p>   			<p>No. 1. 11 <i>tr</i> No. 2. 12 <i>tr</i></p> <p>9 10 <i>tr</i></p> 		<p><i>tr</i> 10 bis. 12 <i>tr</i></p> <p>11 10</p>		<p>11 <i>tr</i></p> <p>10</p>		<p>12</p> <p><i>tr</i> 10 bis.</p>			
<p>No. 1. Open Key 9 and trill with the first phalanx of the finger.</p> <p>No. 2. Good - rather sharp.</p> <p>No. 3. Little used.</p>			<p>No. 1. not in tune - must be adjusted by the lips.</p> <p>No. 2. very difficult; Key 9 must be taken with the second phalanx of the first finger and trill with the first phalanx and the thumb together.</p>									

Above this note Key N^o 12 is constantly open.

tr tr tr tr tr tr tr tr

Synonyme. tr tr tr tr tr tr tr tr

3 1tr Xtr Ytr 2tr X 3 2tr Ytr 3tr Ztr 2tr Ytr 4tr 2

Synonyme.

4tr

tr

tr 4

tr 4

tr dull and flat. 4

tr 4

Synonyme.

№1. №2. №3. №4.

tr5 tr tr 6tr 5tr 6tr 5tr

3 or 2

Synonyme.

№1. №2. №3. №4.

tr tr 6tr 5tr 6tr 5tr

6

№3 and 4 preferable slightly relaxing the lips.

Synonyme.

Synonyme.

No 1. No 2. 10bis No 3. No 4. 11tr

No 1. No 2. 9tr No 3. 10tr

No 1. No 2. 5tr No 3. 6tr

No 1. No 2. tr

No 1.2 and 3 are very good.
No 4 comes out with difficulty; the Key must be scarcely half opened.

No 1 good.
No 2 comes out with difficulty.

TABLE OF TRILLS OR SHAKES BOTH MAJOR AND MINOR. THEIR RESOLUTIONS AND DIFFERENT FINGERINGS.

The sign *tr* indicates the finger or Key with which you make the trill or shake.

The sign \emptyset denotes that the first finger of the left hand should move upon its ring without unclosing it and upon the Key which is situated between that finger and the second one.

in <i>F</i> major in <i>F</i> minor or <i>D</i> minor.	in <i>D</i> major.	in <i>C</i> major.	in <i>F</i> major.
3 3 ₁ tr 3 3 Z	Y Ytr Y Y	2 X ² tr 2 Y 2	3tr 1 3 1 or 2tr X Z
in <i>G</i> \flat little used by reason of its termination.	in <i>E</i> minor.	in <i>G</i> major and in <i>G</i> minor.	in <i>E</i> major.
3 ₂ 3 ₂ tr 3 ₁ 3 2	2tr X 2 X	Ytr 1 Y	4 4 ₂ tr X 2 X 4 ₂ tr X 2 4
in <i>F</i> minor.	in <i>A</i> \flat major.	in <i>F</i> major.	or in <i>D</i> minor.
4 4tr 3 3	4 4tr Z 4	3 3	tr 3
		* The <i>F</i> can be made with the Key <i>Z</i> at the will of the performer.	
in <i>A</i> major.	in <i>F</i> \sharp major.	Synonyme. in <i>F</i> \sharp major.	in <i>E</i> \flat minor.
4 2 4	4 2 4	4 2 4	4 2 4
		or	
in <i>G</i> minor.	in <i>B</i> \flat major.	in <i>G</i> major. in <i>E</i> minor.	in <i>G</i> major.
tr	tr	tr	tr
		or 5 ₀	5 ₀ 5tr 4 4
in <i>B</i> major in <i>B</i> minor.	Synonyme. in <i>C</i> \flat major.	in <i>A</i> \flat major. in <i>F</i> minor.	in <i>F</i> major
5 ₀ 5tr 5 ₀	5 ₀ 5tr 4	5 ₀ or 5 ₀	tr
			in <i>C</i> major. in <i>C</i> minor.
			tr

in *A* minor.
in *A* major and
in *F*[♯] minor.

in *A* major.

in *A* minor.

in *B*[♭] minor.

in *D*[♭] major.
in *B*[♭] minor.

in *B*[♭] major and
in *G* minor.

in *G* major.

in *B* minor

in *D* major and
in *D* minor.

in *B* major and
in *C*[♯] minor.

in *C*[♭] major.
in *A*[♭] minor.

in *A*[♭] major.

in *C* minor.

in *E*[♭] major and
in *E*[♭] minor.

in *C* major.
in *A* minor.

in *C* major.

in *A* major.

in *C*[♯] major.

in *C*[♯] minor.

in *E* major.
in *E* minor.

in *D*[♭] major.

in *B*[♭] minor.

in *B* major.

in *D* minor.

in *F* maj: and *F* min:

in *D* major

and *B* minor.

Trill with the thumb.

The *F*[♯] with the thumb
and trill with Key 8.

Trill with key 8 and the
last *F*[♯] with the thumb.

in *D*[♯] minor.

in *F*[♯] minor. *

C[♭] major.
E[♭] minor.

in *E*[♭] major and

Trill with the thumb.

* The last *F*[♯] with the
thumb is preferable.

Trill with the thumb.

in *G* major. in *B* minor. in *D* major and

3tr 3₁ 3 1 Ztr X Z X 2tr X 2 X

in *D* minor. Synonyme in *C* \flat major and in *B* maj. & *G* \sharp min. in *A* \flat minor. in *A* \flat major. in *C* minor. in *E* \flat major and in *E* \flat minor.

2tr X 2 4 4tr X 2 X 4 4tr 3 2 3 4 4tr 3 3 4tr 3 4

tr 3 3 Z tr 3 tr Y Y tr 2 2 tr 4 2 4 2

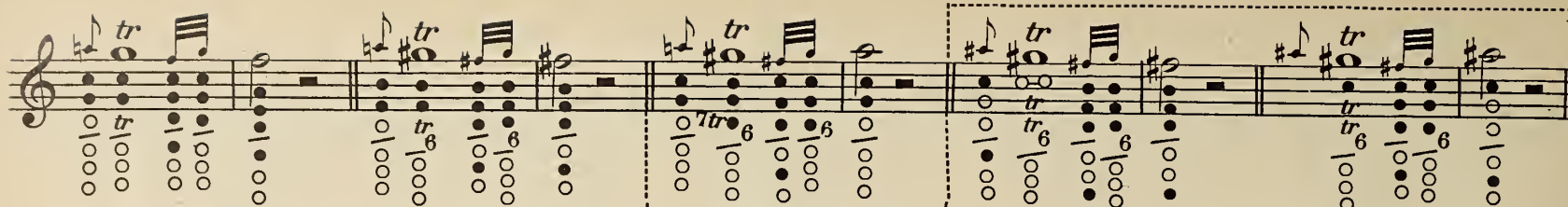
tr 4 2 tr 4 2 4 2 tr 4 4 tr tr

Nº1 Nº2 Synonyme.

5 5tr 4 4 5 5tr 4 4 5 5tr 4 4 see Nº 1 and 2.

tr 4 4 tr 4 4 tr 4 4 tr 4 4 tr 5 5

5 6tr 5 5 5 6tr 5 5 5 6tr 5 5 5 6tr 5 5 5 6tr 5 5



It is best to relax the
lips slightly

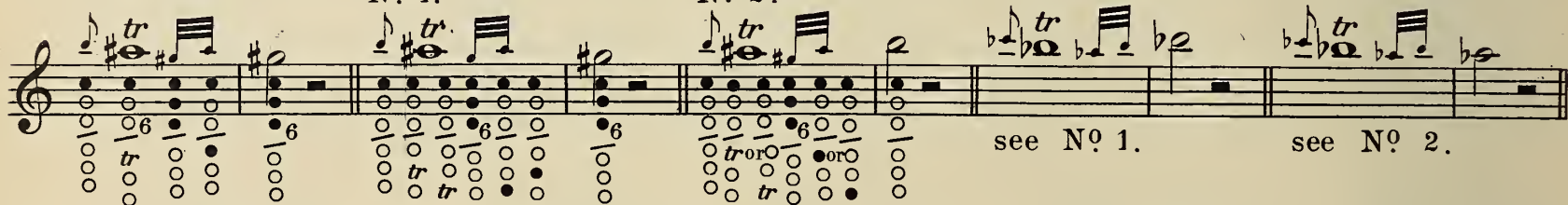


see Nº 1 and 2.



Nº 1.

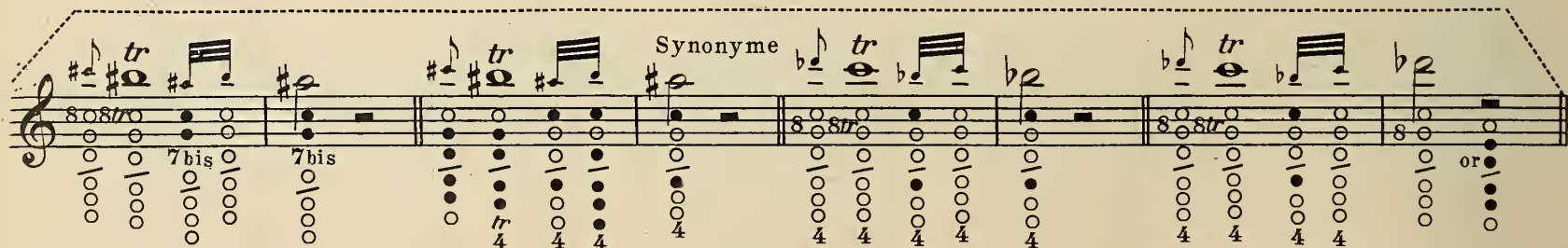
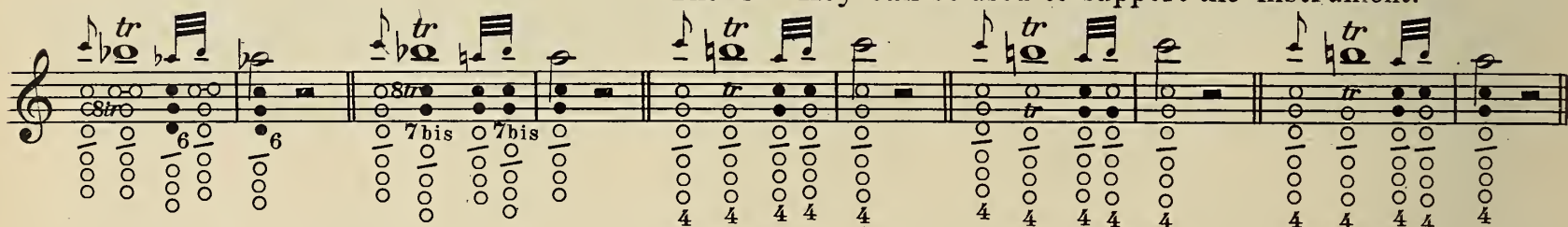
Nº 2.



see Nº 1.

see Nº 2.

The 4th Key can be used to support the instrument.



Synonyme



Synonyme.

Synonyme.

OF FINGERING IN GENERAL.

The perfection of execution depends to a great extent on that of fingering.

The Clarinet having made immense progress during the past few years, the music written for it offers every instant new passages of which the fingering cannot be determined by fixed rules, but although the greater part of those fingerings depend upon the taste and ability of the artist, he must not too readily depart from ordinary rules: And it is good to admit in principle that the most simple fingerings are nearly always the best.

In order to avoid being stopped by any passage, it is necessary to have a through knowledge of the fingering of all the scales: that study is indispensable for a rich and correct fingering.

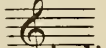
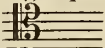
OF ACCENT OR EMPHASIS.

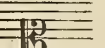
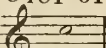
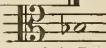
In order to catch quite easily the rythm of a piece it is essential to define the measure or beat of the bar from the commencement; when the accented notes are well marked the ear is satisfied, and follows with greater judgment the rest of the piece.

When a Bar of common time consists of two minims the accents are at the beginning of each note; when it is composed of four crotchets, or eight quavers or sixteen semi-quavers you must emphasis the beginning of each one fourth of the bar; this accentuation is absolutely necessary in solo passages, and in arpeggio accompaniments.

The accented notes are usually marked thus ➤ to denote the emphasis.

OF THE NOTATION OF CLARINET MUSIC.

The music for the Clarinet like that for the Violin, Flute etc. is written in the G Clef  and the Key (or scale) in which you are to play is indicated by the signature placed at the commencement of the piece. In Italian music, however, you meet with a large quantity written in the Clef of C on the fourth line  in this case you must *take your B♭ Clarinet* and play as if the piece were written in the G Clef.

It is also found written in the Clef of C on the first line  then you must *take your A Clarinet* and play as if the music were written in the G Clef. It would be desirable if composers would adopt exclusively the B♭ Clarinet and write always for that instrument in the Clef of C on the fourth line. Thus instead of saying  C when it is the B♭ Clarinet, we should say  B♭ and that would be infinitely better, because we should speak of the notes as they are heard, and not according to their relation with the instrument.

STUDY AND PRACTICE.

Few persons derive from their labours all the advantage they expect; this arises from the want of knowing how to direct their studies, not having had a sure guide to conduct them.

Without insisting on a rigorous rule, I give my advice as to employing the time devoted to practice; I will state then, that four hours a day ought to be sufficient if disposed of in the following manner.

The first hour, should be bestowed on the perfect production of prolonged sounds over the whole compass of the Clarinet so as to acquire roundness of tone and softness of execution.

The second hour, the practise of scales and of distributed chords in the different keys so as to gain a knowledge of the mechanism, and equality in the fingers.

The third hour, the practice of articulation and of the various degrees of light and shade (piano and forte)

The fourth hour, should be employed in recapitulating the preceding studies, and in practising the execution of the best works written for the Clarinet.

Whatever may be the time which the pupil can devote each day, he will do well to regulate it according to the above arrangement, taking care at all times to adapt it to his age and his powers of endurance.

ADVICE TO BEGINNERS.

I would strongly recommend to pupils who have an earnest desire to attain proficiency, that they read with attention and at once put in practice the prescribed rules upon the manner of breathing, of emitting, and continuing the sound, they should practise: slurring and sustaining the notes, rendering their fingers quite independent of each other; making them fall with precision on the holes and act with a simultaneous and equal movement, since it is frequently necessary to raise or fall several fingers at once

With a desire to facilitate for beginners the reading of music applicable to this instrument, I have combined the values of notes with bars and different times in such a manner as will give them in this Method a complete system for the instrument.

These exercises are so set out that in the end the pupil will have acquired a thorough knowledge of all the scales both in sharp and flat keys.


At the commencement of each exercise I have placed the scale of the key, the notes of the perfect common chord and of the dominant seventh, because these are always to be found in nearly every musical combination.


The scales, exercises etc. are arranged with an accompaniment for a second Clarinet.

FIRST SOUNDS TO BE PRACTISED.

The first labours of a pupil must be directed towards the practice of plain sounds. He must attack the note with a sharp stroke of the tongue and completely sustain the sound in all its power and without undulations to the end of the notes full value; he must never jerk the notes nor leave preceptible gaps between a note and the one which follows when there are several under the same slur. The notes ought never to be intermittent: they must have the same intensity, and the same power, whatever may be the intervals between them.

The movement (speed) of the following example is at the pleasure of the performer. The pupil who would learn to pitch the sound properly, will begin slowly, bearing in mind what I have before mentioned.

1. 

2. 

Minor 2nd descending. Major 2nd ascending. Minor 3rd descending. Major 3rd ascending.

Perfect 4th descending. Perfect 4th ascending.

Perfect 5th ascending. Perfect 5th descending.

Major 6th ascending. Minor 6th descending.

Major 7th ascending. 8^{ve} ascending.

PREPARATORY EXERCISES FOR THE CHROMATIC SCALE.

3.

CHROMATIC SCALE.

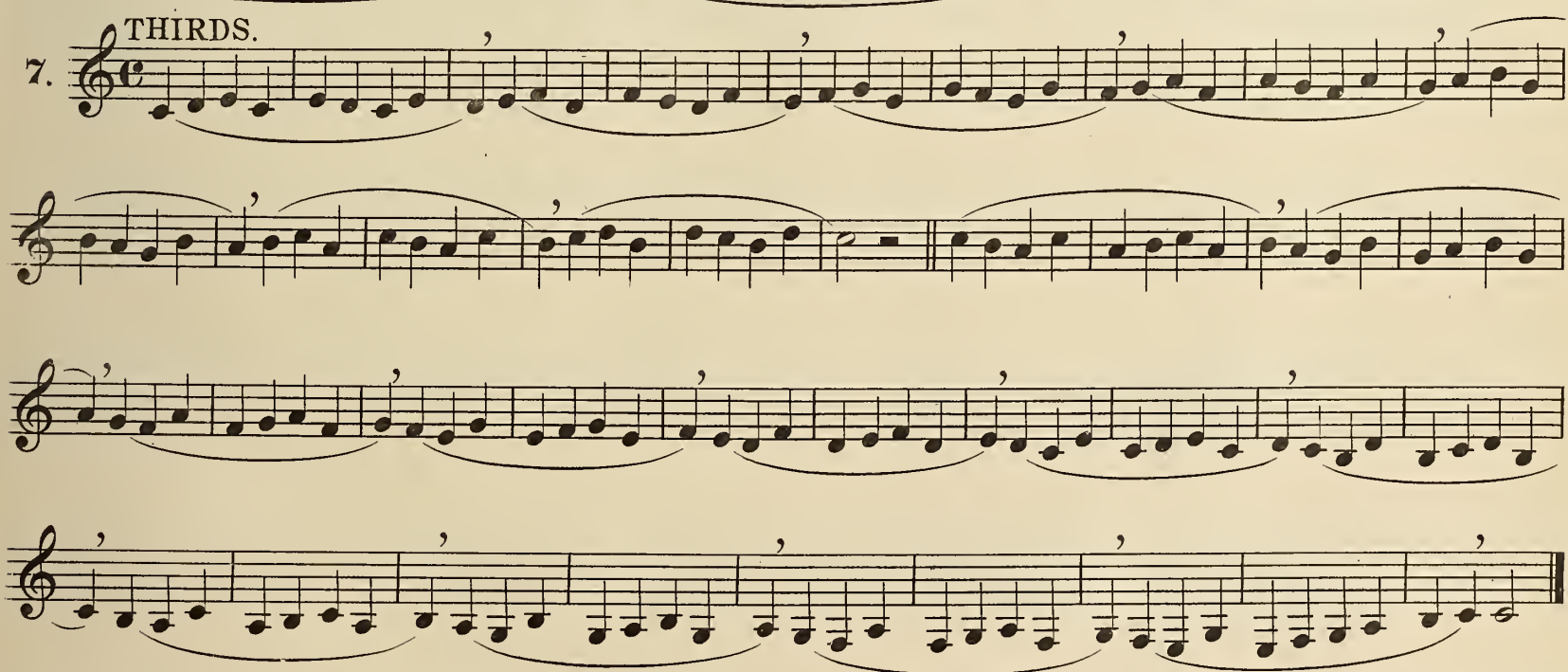
4.

Make these notes only when the embouchure is well formed.

The sound of the 1st note must be well carried to the 2nd as if you were making but one note.

5.

6.



FIFTHS.

9. FIFTHS.

The image shows a musical exercise titled 'FIFTHS' numbered 9. It is written on four staves in treble clef with a common time signature (C). The music consists of various intervals and melodic lines. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third and fourth staves show more complex intervallic patterns, including some notes with accents (apostrophes). The piece concludes with a final measure on the fourth staff.

SIXTHS.

10. SIXTHS.

The musical score for exercise 10, titled 'SIXTHS', is written on six staves in treble clef with a common time signature (C). The exercise is numbered '10.' in the top left corner. The music is written in a single melodic line across the staves, featuring various intervals and rhythms, including eighth and sixteenth notes, and rests. The exercise is titled 'SIXTHS' and is numbered '10.' in the top left corner.

SEVENTHS.

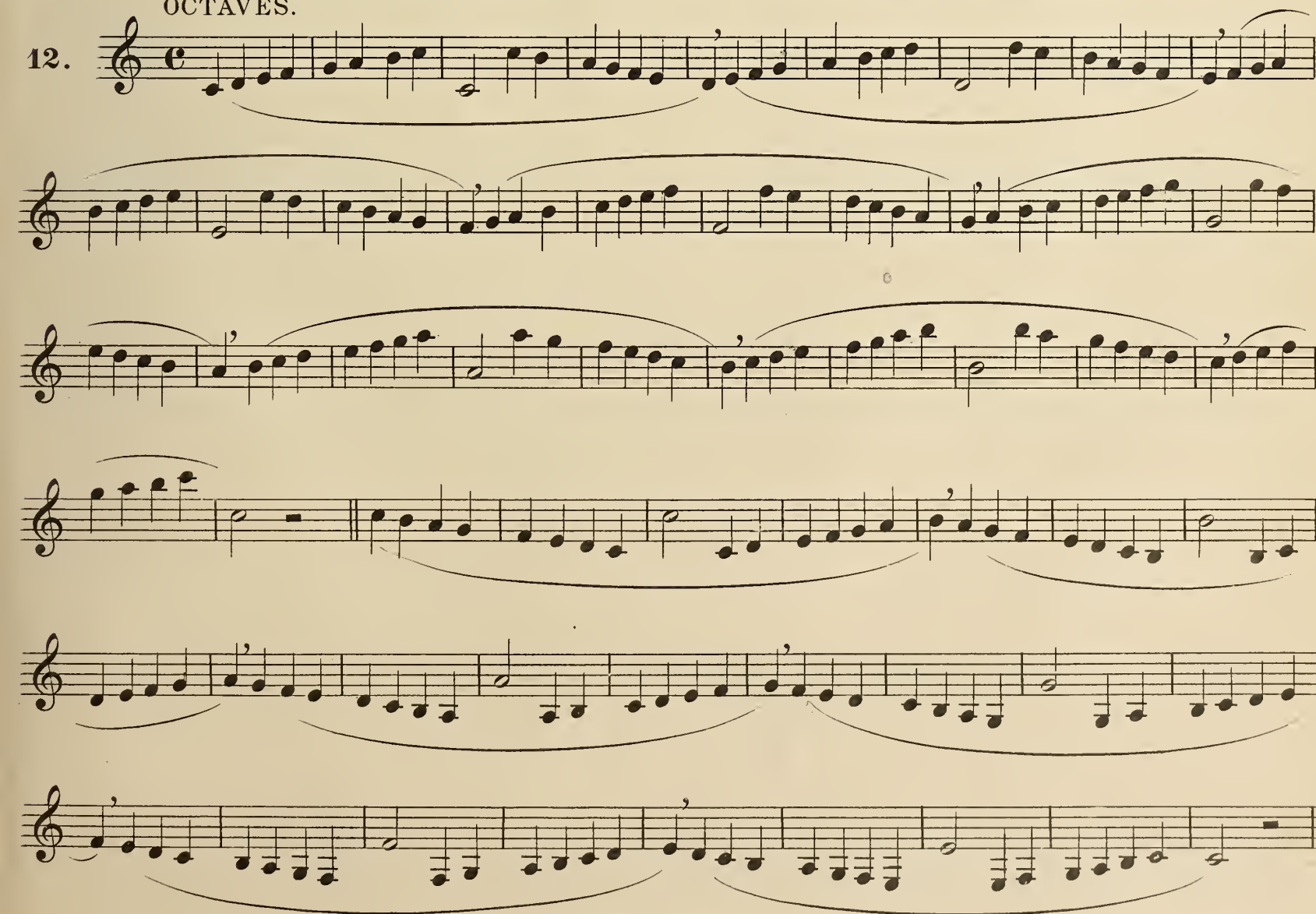
11. SEVENTHS.

Musical notation for exercise 11, titled "SEVENTHS." It is a single staff in treble clef with a common time signature. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are two accents (apostrophes) over the 10th and 14th notes. A long slur covers the entire melody from the first to the 14th note.



OCTAVES.

12.



RESPIRATION, DEMI RESPIRATION AND THE MANNER OF BREATHING.

Respiration consists of two actions, namely, *aspiration* which is the inhaling or introduction of air into the chest, and *expiration*, the expulsion of the air from the chest. In these two movements the lungs act like a bellows. Considered in relation with the art of playing the Clarinet, respiration consists in accomplishing the two phenomena of aspiration and expiration without taking the mouth-piece out of the mouth.

Demi respiration consist in scarcely half opening the two corners of the mouth, in order to renew the power of continuing the execution.

You ought never to respire at the end of a bar, unless it is the termination of the phrase.

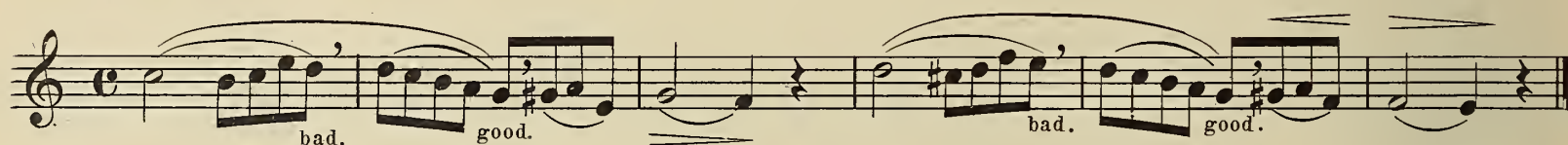
To respire completely, you must await a rest, a finish of a phrase, or a cadence.

Demi respiration is effected most frequently upon detached notes, or after having taking the first note of a bar.

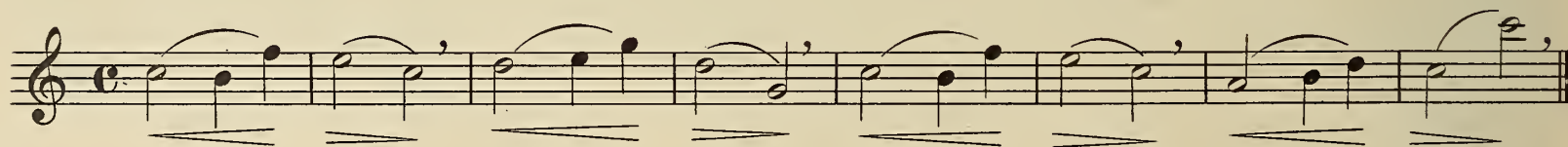
It is a very great fault to respire at each rest, particularly in broken time.

When you commence playing, you must not hasten to take breath; it must be done slowly and imperceptibly: because such apparent efforts are as fatiguing for the player as they are disagreeable to those who listen.

Demi respiration, denoted by a comma.



You can respire on the beat of the bar, when the sense of the phrase terminates with the bar.



Demi respiration considered as a pleasing effect in taking a little slower certain notes to which one wishes to give a particular shade or expression.



It is by the shadings we put into sounds that we produce the most beautiful effects in music; they are to melody what the various colors are to a painting. It is impossible to recommend too strongly the observance of shadings with a scrupulous exactitude.

To become an adept in shading, you must give great attention to the practice of prolonged sounds. This forms quality of tone, gives broadness to the playing, and in a word, everything necessary for causing the fingers to obey the impressions that we feel.

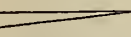
There is a general rule which we must take care not to neglect. This rule consists in swelling or filling out the sound when a passage ascends, and in diminishing it when a passage descends. Nevertheless, as a matter of study and for shading, it will be as well to practise this rule in an inverse sense.

THE SIGNS WHICH INDICATE THE DIFFERENT SHADES OF SOUND AND THE MANNER OF OBTAINING THEM.

There are five principal signs used to indicate the different shades of sound.

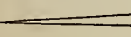
f — Denotes that the sound must be loud (*forte*) and sustained. To obtain this sound, you must attack the note with a very sharp stroke of the tongue and sustain the sound equally without undulations during all duration of the note, the passage, or the phrase.

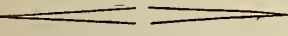
p — Signifies that the sound must be piano; to obtain this you must attack the note with a very gentle stroke of the tongue. The manner of guiding and sustaining the sound is the same as in the sound marked *forte*.

 Indicates that the sound must commence *forte* and go on gradually diminishing until it becomes piano. When the sign is placed at a *forte* you attack with vigour and diminish down to *mezzo forte*. When on the contrary you meet with the sign at a piano you must slightly strengthen the note under which it is found and diminish immediately according to the value of the note.

Ordinarily when this sign is placed under a crotchet you make the note *forte*; *it is often the contrary. Directly you have made expression of this shade* you must diminish the sound during the note in order to get back to piano.

For the application of these rules, I have composed some pieces specially intended for the practice of these different shadings.

 Denotes that you must take the note with a soft stroke of the tongue and swell the sound progressively up to a *forte*; always having regard to the value of the note under which the mark is placed.

 This is the reunion of the two preceding marks. You must commence piano, and gradually increase the sound to half the length, which is the loudest point, then diminish in the same proportion until the sound arrives at piano, the point of departure.

When the augmentation or diminution of sound extends over a considerable space we use in preference the words *crescendo*, *decrescendo* or *diminuendo*.

The *rinforzando* is a more abrupt *crescendo*; it is indicated by *rinf* or *rf*.

The word *tenuto*, or *ten.* placed over a note requires that it should be *held out* slightly longer; this is equally understood by the sign ***Λ***.

To denote the different degrees of intensity of sound, we use the signs below corresponding to the following expressions.

pp (*pianissimo*) excessively soft, or piano.

S.V. (*sotto voce*.) "in a low voice," very piano.

p (*piano*.) soft, or feeble sound.

m.p (*mezzo piano*.) demi feeble, moderately piano.

mv. (*mezzo voce*.) "half voice" (we understand by this the voice of the instrument.)

mf (*mezzo forte*.) half loud, moderately *forte*.

f (*forte*.) loud.

ff (*fortissimo*.) very loud.

Sometimes the sign ***ppp*** is used to express the very smallest sound that can be made, and ***fff*** to express the greatest force that can be used.

A loud sound followed by a soft one, is indicated by ***fp*** (*forte* and *piano*) and the *sforzando*, is marked by ***sf*** and has only action on the note under which it is placed.

68 EXERCISES OF MECHANISM.

The exercises of mechanism have for their object the formation of the fingering by habituating each finger to act separately or simultaneously. By these exercises may be acquired that equality of fingering and that purity of tone which are the finest qualities of an Instrumentalist.

In the following exercises we must accentuate the sound upon the first note of each division of the bar. (see the article on accent, page 18.)

Each bar or each sketch should be played eight or ten times and as a finish play the note after the dotted double bar.

All the notes should be slurred, ascending passages played crescendo, descending passages diminuendo. (see the article as to different shades of sound, etc. page 25.)

The image displays 37 numbered musical exercises for mechanism, arranged in a grid. Each exercise is a single staff in treble clef with a common time signature (C). The exercises consist of various rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and repeat signs. Exercises 1-37 are arranged in a grid-like fashion across the page.

This musical score is for a piano piece, spanning measures 38 to 68. It is written in a single staff with a common time signature (C). The key signature is one flat (B-flat). The score is organized into pairs of measures, with each measure numbered at the beginning. Measures 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, and 68 contain continuous eighth-note or sixteenth-note passages, often with slurs and repeat signs. Measures 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, and 67 are primarily rests, with some containing single notes or short melodic fragments. The notation includes various musical symbols such as slurs, repeat signs, and dynamic markings like 'f' (forte) and 'p' (piano).

38. 39.

40. 41.

42. 43.

44. 45. 46.

47. 48. 49.

50. 51. 52.

53. 54.

55. 56.

57. 58.

59. 60.

61. 62.

63. 64.

65. 66.

67. 68.

Fifty Progressive Duets.

for two Clarinets.

Revised by Paul de Ville.



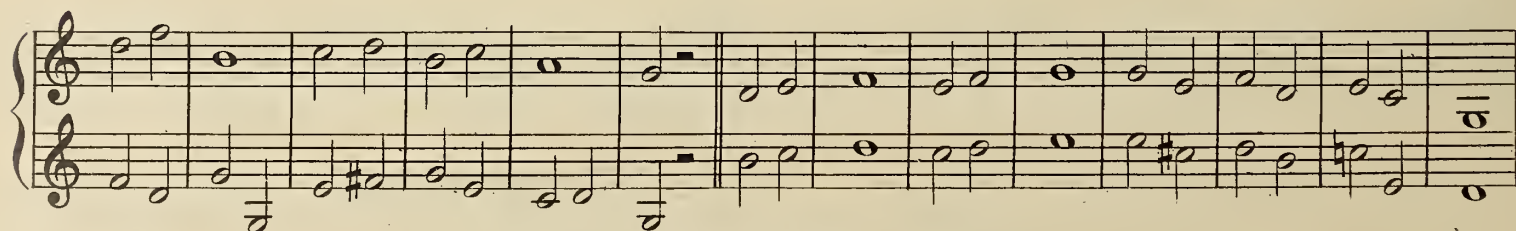
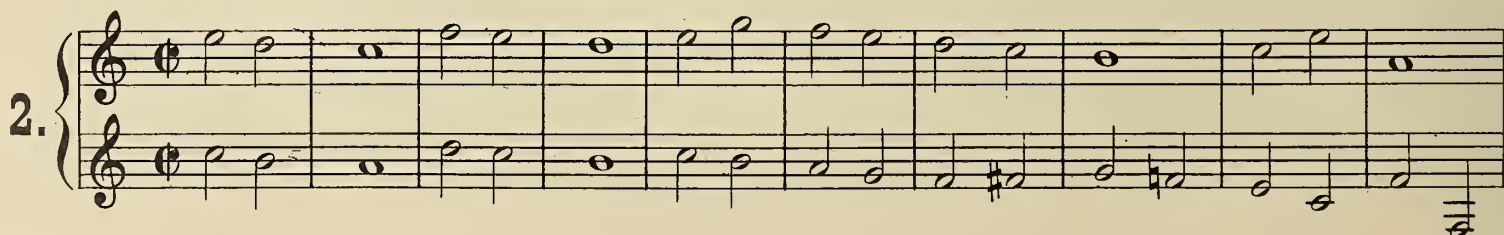
Exercise in Whole notes for sustaining the tones.

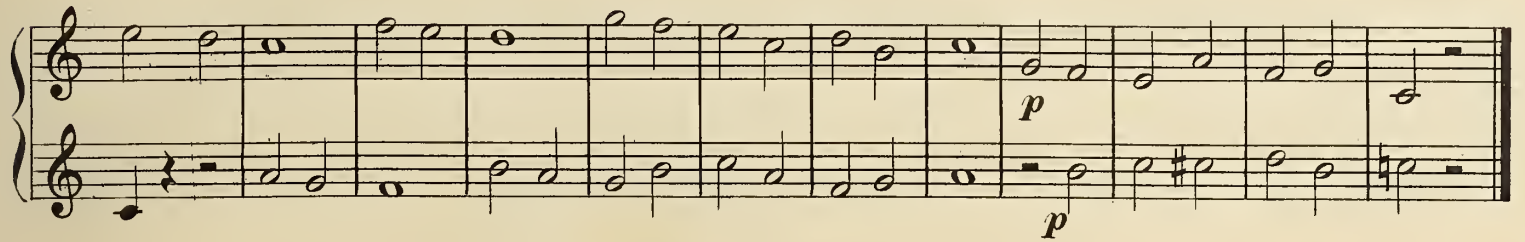
Measure of 2 beats.

Joseph Küffner, Op.80.



Mixed with Half notes.

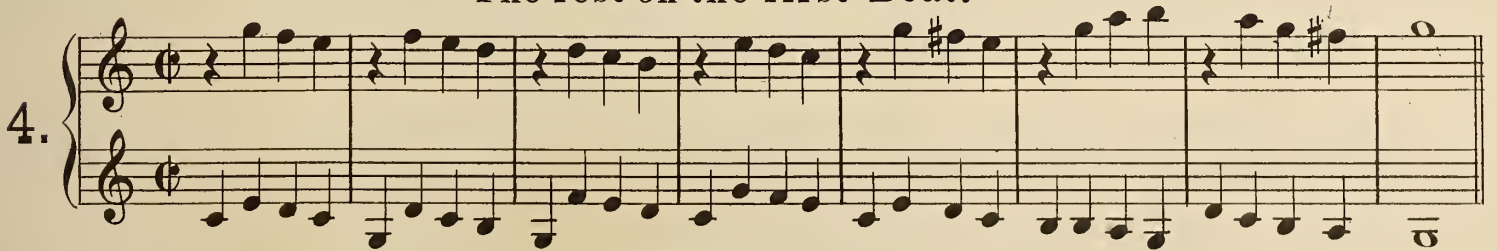




Half and Quarter notes.

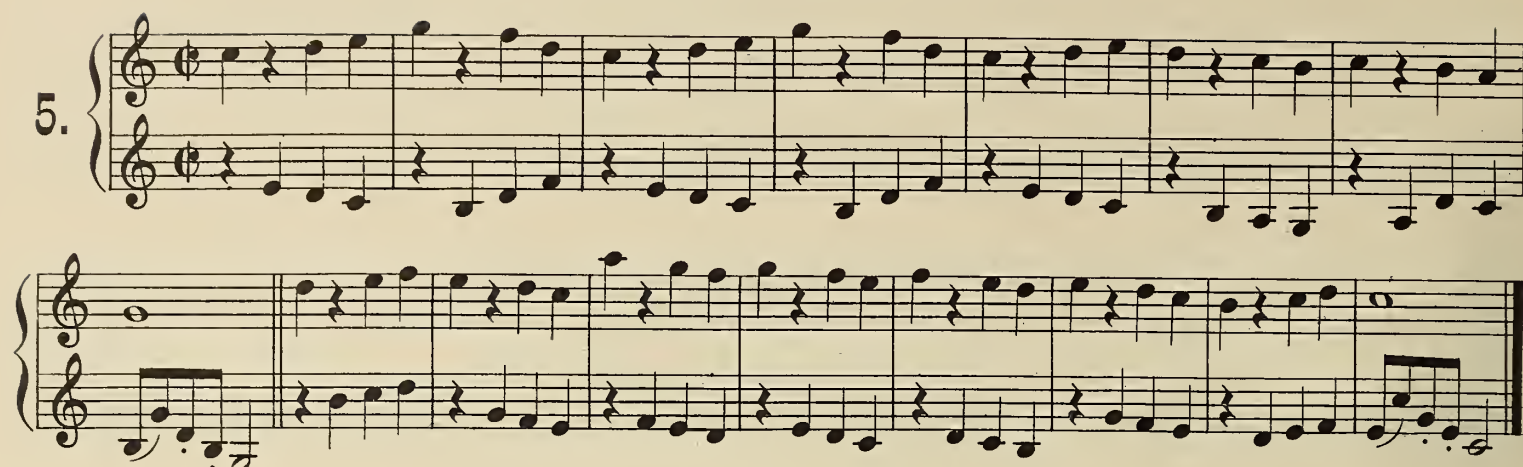


The rest on the first Beat.

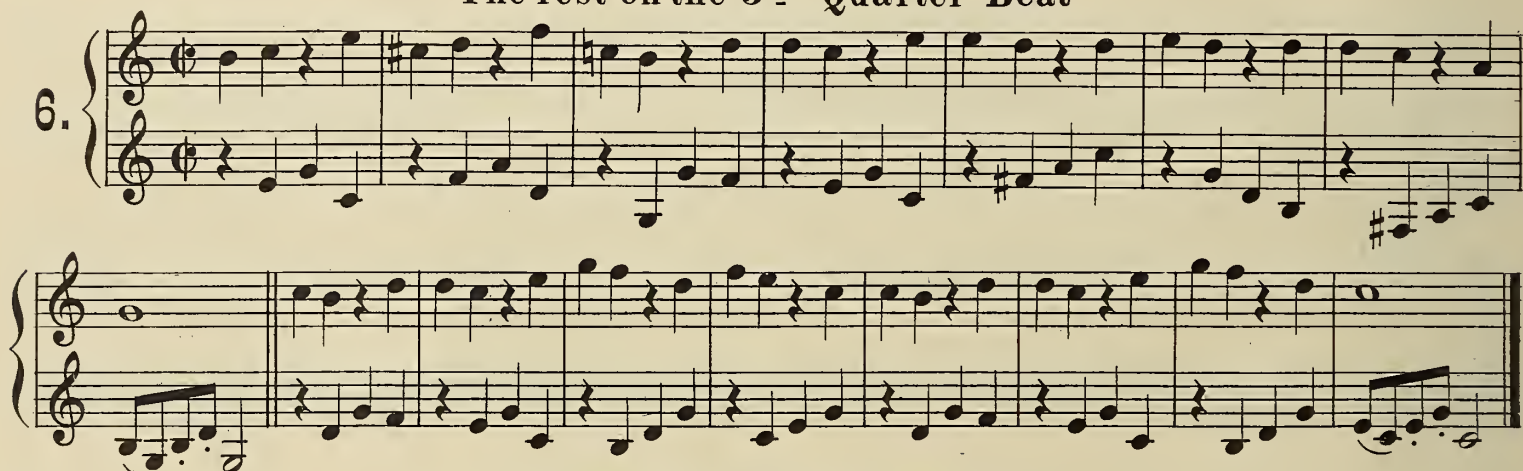


The rest on the 2nd Quarter Beat

5.

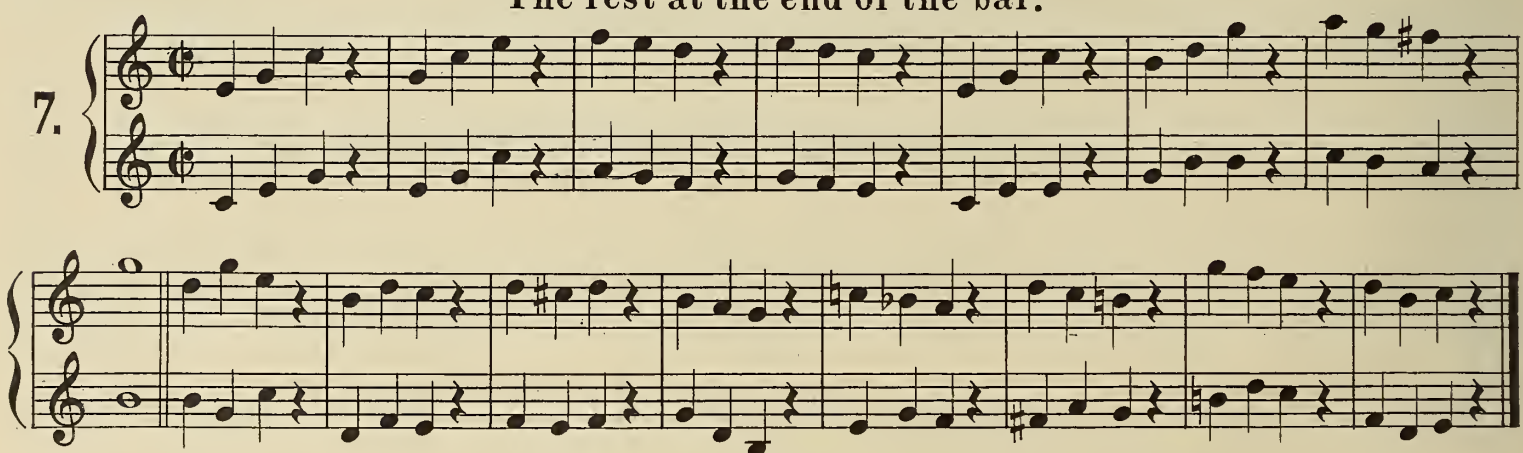
The rest on the 3rd Quarter Beat

6.



The rest at the end of the bar.

7.



Exercise on the slur.

8.

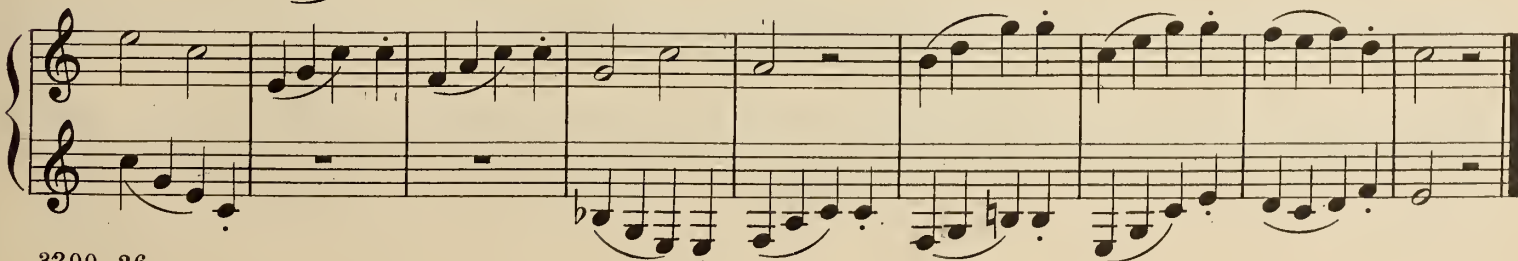




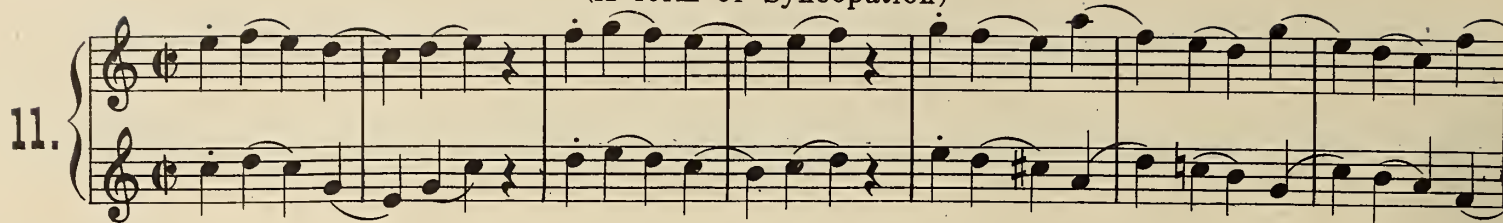
To detach the first note, and slur the three others.



To slur the three first notes and detach the fourth.



To slur the notes in counter-time.
(A form of Syncopation)



Half notes (2 Quarters) in contrast to four Eighth notes (2 Quarters)



Same as N^o12 with Eighth notes coming first

13.

Detach first Eighth note and slur the three others

14.

Slur the first three notes and detach the fourth

15.

Syncopation in Halves and Quarter notes.

(Syncopation in both parts)

16.

G major.

Syncopation in Quarter and Eighth notes
Upper part syncopated, lower part even time

17.

The same syncopations in both parts.

18.

To tie the notes from one bar to another.

19.

Musical exercise 19, measures 1-4. The exercise is in 2/4 time. The first two measures show a melody in the right hand with eighth notes and a bass line with quarter notes. The last two measures show the melody continuing with ties from the previous measures. The key signature has one sharp (F#).

Syncopations and ties from one bar to the other.

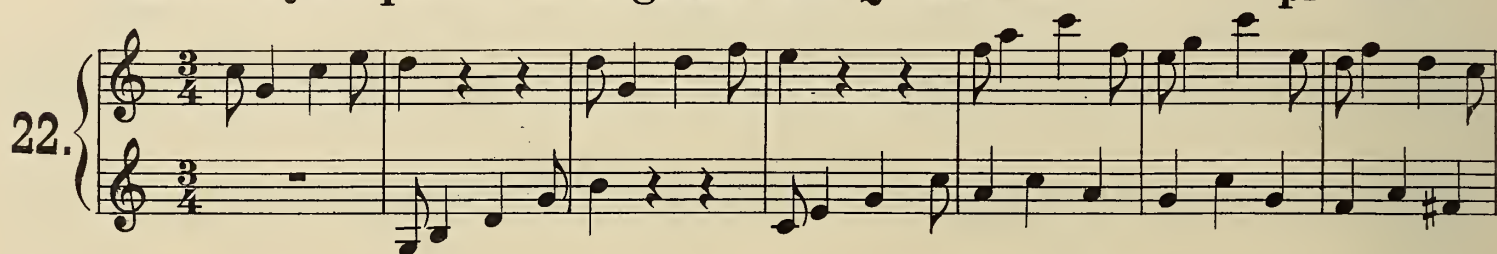
20.

Musical exercise 20, measures 1-4. The exercise is in 2/4 time. The first two measures show a melody in the right hand with eighth notes and a bass line with quarter notes. The last two measures show the melody continuing with ties from the previous measures. The key signature has one flat (Bb).

Syncopation in triple time.
(Tieing 3rd beat to 1st beat of following measure)



Mixed Syncopation in Eighths and Quarter notes in Triple time



To acquire the unequal parts of $\frac{6}{8}$ time.



Tonguing of the same note.





The half-staccato.



To detach all the notes.



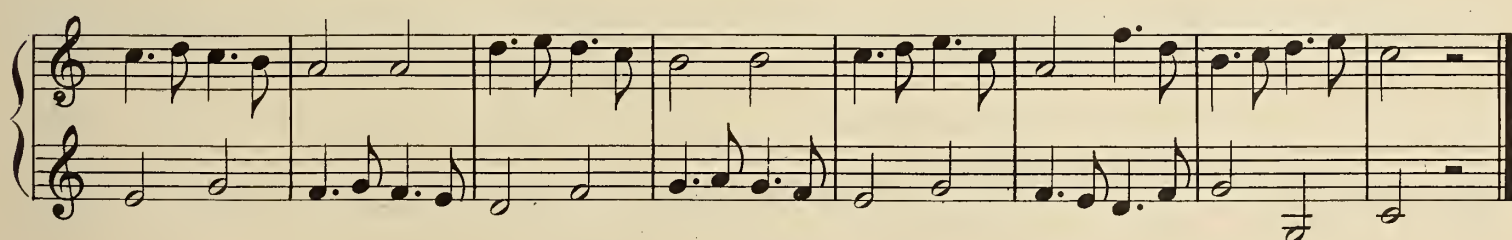
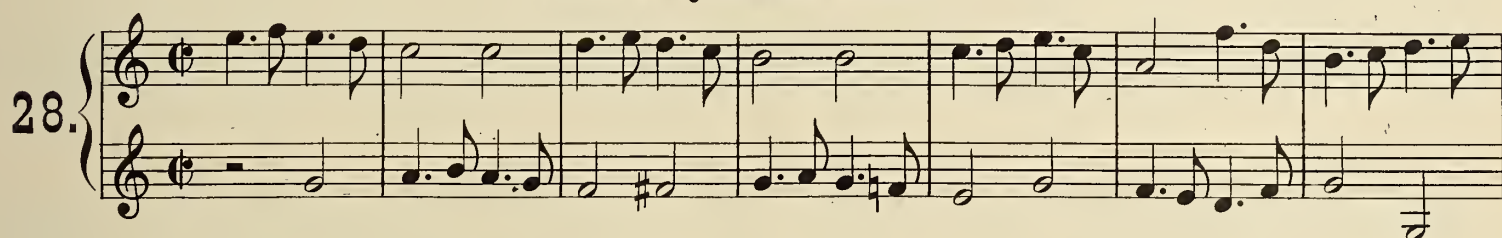
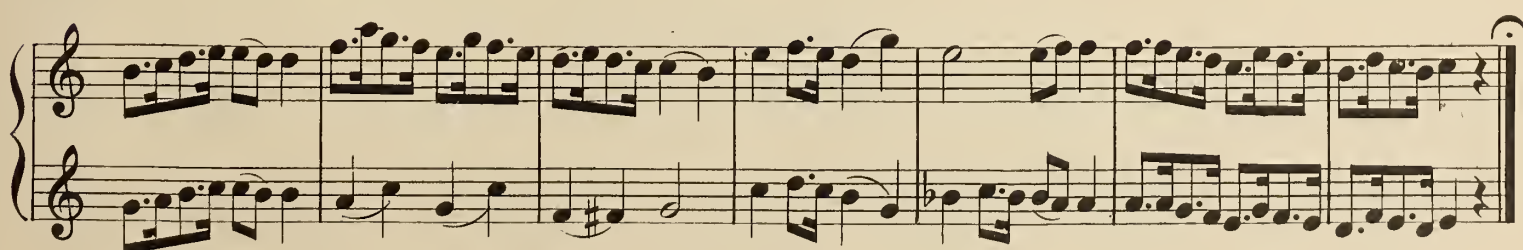
D.S.al Fine.

Strongly detached notes.

Tempo di Minuetto.

27.

The musical score consists of seven systems of staves. The first system (measures 27-32) is for piano, with a treble and bass staff joined by a brace. The key signature has one sharp (F#) and the time signature is 3/4. The music features 'strongly detached notes' as indicated by the section header. The second system (measures 33-38) continues the piano section. The third system (measures 39-44) continues the piano section. The fourth system (measures 45-50) continues the piano section. The fifth system (measures 51-56) continues the piano section. The sixth system (measures 57-62) continues the piano section. The seventh system (measures 63-68) is the 'TRIO' section, marked 'TRIO.' on the left. The key signature changes to two flats (Bb and Eb) and the time signature remains 3/4. The music features a steady eighth-note accompaniment in the bass staff and a melody in the treble staff. The piece ends with a double bar line and the word 'Fine.' written below the staff.

*D.S. al Fine.***Dotted Quarter notes.****Tempo di Marcia: Dotted Eighth notes.**

The same Exercise.

Tempo di marcia.

30.

Exercise 30 is a march tempo piece in 2/4 time. It consists of four systems of piano accompaniment, each with a grand staff (treble and bass clef). The first system is marked with the number 30. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

Triplets on the second Quarter note.

31.

Exercise 31 is in 2/4 time and features triplets on the second quarter note. It consists of three systems of piano accompaniment, each with a grand staff. The first system is marked with the number 31. The music includes various rhythmic patterns and rests, with the key signature having one sharp (F#).

Triplets on the first Quarter note.

32.

Exercise 32 is in 2/4 time and features triplets on the first quarter note. It consists of one system of piano accompaniment with a grand staff. The first system is marked with the number 32. The music includes various rhythmic patterns and rests, with the key signature having one sharp (F#).

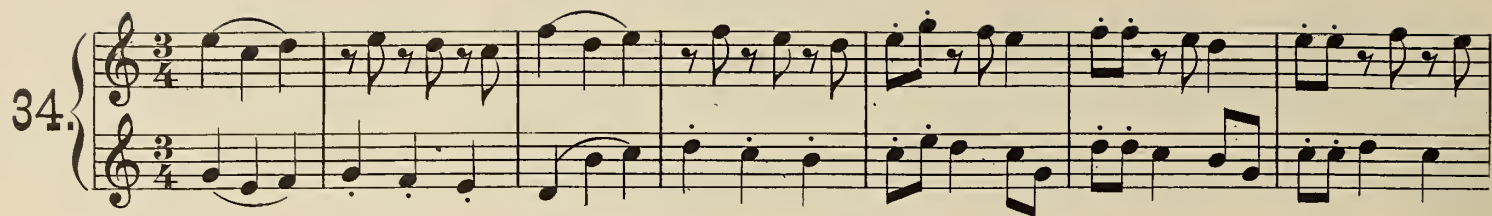
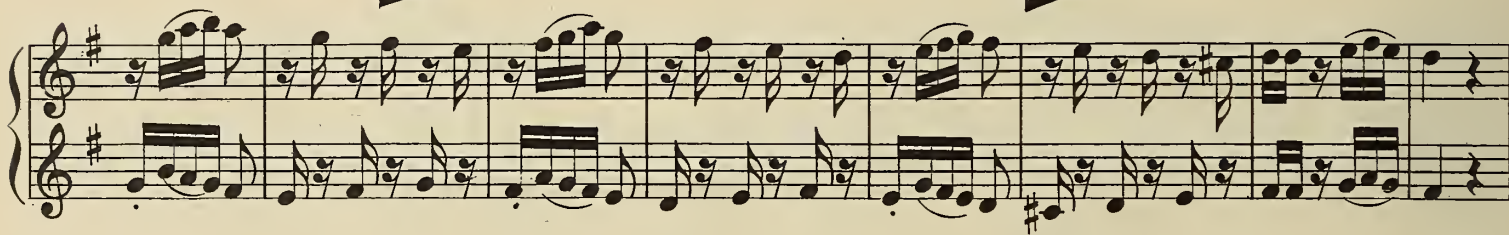
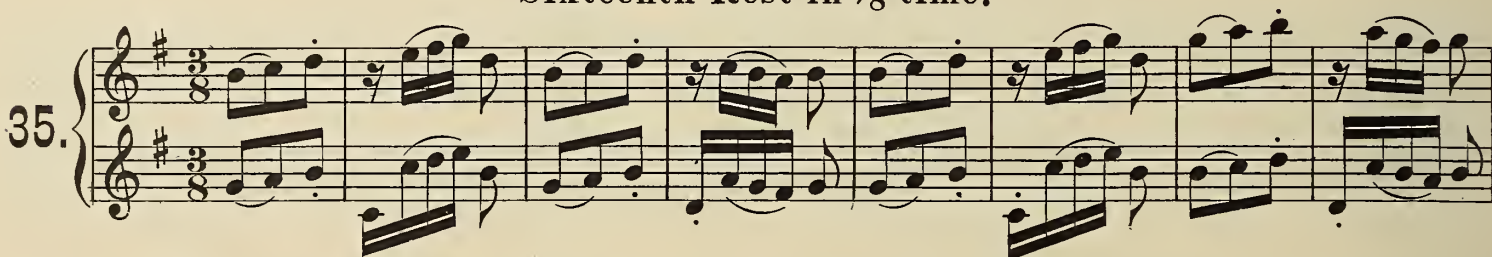


Triplets on the first and second Quarter note.

33.

Fine.

Eighth Rest.

Sixteenth Rest in $\frac{3}{8}$ time.

The slur over half notes.



SICILIANO.

Exercise on Grace notes, introducing the key of C minor.

37. *Major.*

Fine.

Minor.

D.C.

D.S.al Fine.

Key of B flat.

Andante.

38.

Musical score for exercise 38, Key of B flat, Andante. The score consists of five systems of two staves each. The first system is marked with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The second system continues the piece with similar notation. The third system introduces some sixteenth-note patterns. The fourth system features more complex sixteenth-note runs. The fifth system concludes the exercise with a final cadence.

The Trill (Shake.)

Andante.

39.

Musical score for exercise 39, The Trill (Shake.), Andante. The score consists of two systems of two staves each. The first system is marked with a treble and bass clef, a key signature of one flat (B-flat), and a common time signature. It includes trill ornaments (tr) over certain notes. The second system continues the exercise, featuring more trills and complex sixteenth-note patterns. The music is written in a clear, legible style with standard musical notation.

Trills are marked in measures 37, 39, 41, and 43 of the right hand. The left hand provides a consistent eighth-note accompaniment throughout the system.

Short Trill.

Measure 40 is indicated by a large '40.' in the left margin. The right hand includes trills in measures 40, 41, and 42. The left hand maintains the eighth-note accompaniment.

Trills are marked in measures 44, 45, 47, and 49 of the right hand. The left hand continues the eighth-note accompaniment.

Trills are marked in measures 50, 51, 52, 53, and 54 of the right hand. The left hand continues the eighth-note accompaniment.

Trills are marked in measures 55, 56, 57, and 58 of the right hand. The left hand continues the eighth-note accompaniment.

Trills are marked in measures 60, 61, 62, and 63 of the right hand. The left hand continues the eighth-note accompaniment.

The Turn.

Moderato.

41.

Musical score for exercise 41, titled 'The Turn', in Moderato tempo. The piece is in C major, 2/4 time, and consists of 16 measures. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The score is written on two staves with a grand staff bracket.

Andantino.

Key of D minor and D major.

42.

Musical score for exercise 42, titled 'The Turn', in Andantino tempo. The piece is in D minor and D major, 2/4 time, and consists of 16 measures. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The score is written on two staves with a grand staff bracket. The key signature changes from one flat (D minor) to two sharps (D major) in the final measures.

Major.

Fine.

Two staves of music in G major. The first staff contains measures 41 through 46. The second staff contains measures 41 through 46. The music features a variety of note values including eighth, quarter, and half notes, with some measures containing beamed sixteenth notes. The key signature has one sharp (F#).

D.S.

43. *Andante.*

Two staves of music in G major, marked *Andante.* The first staff contains measures 43 through 48. The second staff contains measures 43 through 48. The music features a variety of note values including eighth, quarter, and half notes, with some measures containing beamed sixteenth notes. The key signature has one sharp (F#).

Two staves of music in G major. The first staff contains measures 49 through 54. The second staff contains measures 49 through 54. The music features a variety of note values including eighth, quarter, and half notes, with some measures containing beamed sixteenth notes. The key signature has one sharp (F#).

Two staves of music in G major. The first staff contains measures 55 through 60. The second staff contains measures 55 through 60. The music features a variety of note values including eighth, quarter, and half notes, with some measures containing beamed sixteenth notes. The key signature has one sharp (F#).

Two staves of music in G major. The first staff contains measures 61 through 66. The second staff contains measures 61 through 66. The music features a variety of note values including eighth, quarter, and half notes, with some measures containing beamed sixteenth notes. The key signature has one sharp (F#).

Two staves of music in G major. The first staff contains measures 67 through 72. The second staff contains measures 67 through 72. The music features a variety of note values including eighth, quarter, and half notes, with some measures containing beamed sixteenth notes. The key signature has one sharp (F#).

Rondo form.

44. Major.

Fine.

Minor.

D.S.

to Major.

D.S.al Fine.

Romanza.

45.

Fine.

Rondo.

D.S.al Fine.

46.

Andantino With Variation.

47.

D.S.al Fine.

Var. I.

Var. II.

Moderato.

Tempo di Valse.

48.

Fine.

D.S.al Fine.

TRIO.

dol.

Allegretto.

49.

p

Musical score for piano, measures 47-54. The score is written for two staves (treble and bass clef). The key signature has one sharp (F#). The tempo is marked 'cresc.' (crescendo) in measures 48 and 49. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from mezzo-forte (mf) to forte (f).

Polonaise (Bolero.)

Musical score for piano, measures 50-54. The score is written for two staves (treble and bass clef). The key signature has one sharp (F#). The tempo is marked '50.' (50 beats per minute). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from mezzo-forte (mf) to forte (f).

The first system of musical notation consists of two staves. The upper staff contains a melody with various ornaments and slurs. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

TRIO.

The Trio section begins with a double bar line and a key signature change to one flat. It consists of two staves. The upper staff features a melody with slurs and ornaments. The lower staff has a simpler accompaniment. The section ends with a double bar line.

The second system of musical notation continues the composition with two staves. The upper staff has a melody with slurs and ornaments. The lower staff provides a harmonic accompaniment. The system ends with a double bar line.

The third system of musical notation consists of two staves. The upper staff features a melody with slurs and ornaments. The lower staff has a harmonic accompaniment. The system ends with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff has a melody with slurs and ornaments. The lower staff provides a harmonic accompaniment. The system ends with a double bar line and a section symbol (§).

PRACTICAL EXERCISES upon passages which are only executed with difficulty on the 13 Keyed Clarinet, but which become simple and easy on the Boehm Clarinet (with rings.)

These exercises are adapted to familiarise you with the new mechanism, and are indispensable for acquiring equality of the fingers. They are principally intended for the exercise of the little fingers.

The first 33 exercises should be played also in the 12ths (Harmonics) that is to say, by opening the 12th Key, or the 13th on the ordinary Clarinet.

Repeat each phrase several times until it is played with equality and celerity, always slur the notes in order to acquire a good tone.

1. 2.

3. 4.

5. 6.

7. 8.

9. 10. Glide from G# by withdrawing the little finger upon the F# Key.

11. 12.

13. 14.

15. 16.

17. 18.

19. 20.

21. 22.

23. 24.

25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54.

This musical score page contains 30 measures of music, numbered 55 through 84. The notation is for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is organized into pairs of measures, with each pair separated by a double bar line. Measures 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, and 83 are the first measure of each pair, while measures 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, and 84 are the second. The melody consists of eighth and sixteenth notes, often beamed together in groups. There are repeat signs (double dots) at the end of measures 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, and 83. The page is numbered 56 in the top left corner.

55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84.

This musical score is for guitar, spanning measures 85 to 112. It is written on a single staff in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 4/4. The notation includes a variety of rhythmic patterns, such as eighth-note runs, sixteenth-note passages, and dotted rhythms. Many measures are marked with repeat signs (double bar lines with dots) and are often grouped by a slur. The score is organized into pairs of measures, with the measure number (85, 86, etc.) placed at the beginning of each line. The notation is clear and professional, typical of a published guitar method book or sheet music.

85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112.

113. 114.

115. 116.

117. 118.

119. 120.

121. 122.

123. 124.

125. 126.

127. 128.

129. 130.

131. 132.

133. 134.

135. 136.

137. 138.

139. 140. 141.

The page contains 29 numbered musical exercises, each consisting of a single staff of music. The exercises are arranged in pairs, with the first exercise of each pair on the left and the second on the right. The exercises are numbered 113 through 141. The notation is in treble clef and includes various musical symbols such as notes, rests, and accidentals. The exercises are arranged in pairs, with some exercises featuring a '6' indicating a sixteenth note. The page is numbered 58 in the top left corner and 5015 in the bottom left corner.

TABLE OF TONICS, LEADING NOTES, AND DOMINANTS.

The tonic is the first note of the scale; the leading note is the sharp (or major) seventh; it is always a semitone below the tonic. This note should be full sharp to the ear particularly when it resolves into the tonic.

The dominant is the fifth note of the scale. The tonic, the leading note, and the dominant are the same in all scales, major or minor.

The following musical notation illustrates the tonic, leading note, and dominant for various scales, grouped into four rows of four scales each. Each scale is shown in a single staff with a treble clef. The tonic is marked 'Ton.', the leading note is marked 'L.N.', and the dominant is marked 'Dom.'. In some cases, the leading note is marked 'or' followed by a sharp sign, indicating its resolution to the tonic.

Row 1:

- In C major.** Tonic: C, Dominant: G, Leading note: B.
- In F major.** Tonic: F, Dominant: C, Leading note: E (or F).
- In B \flat .** Tonic: B \flat , Dominant: F, Leading note: A \flat .
- In E \flat .** Tonic: E \flat , Dominant: B \flat , Leading note: D \flat (or E).

Row 2:

- In A \flat .** Tonic: A \flat , Dominant: E \flat , Leading note: G \flat .
- In D \flat .** Tonic: D \flat , Dominant: A \flat , Leading note: F \flat .
- In G \flat .** Tonic: G \flat , Dominant: D \flat , Leading note: B \flat .
- In C \flat .** Tonic: C \flat , Dominant: G \flat , Leading note: B \flat .

Row 3:

- In G major.** Tonic: G, Dominant: D, Leading note: F \sharp .
- In D major.** Tonic: D, Dominant: A, Leading note: C \sharp .
- In A.** Tonic: A, Dominant: E, Leading note: G \sharp .
- In E.** Tonic: E, Dominant: B, Leading note: D \sharp .

Row 4:

- In B.** Tonic: B, Dominant: F \sharp , Leading note: A \sharp .
- In F \sharp .** Tonic: F \sharp , Dominant: C \sharp , Leading note: E \sharp .
- In C \sharp .** Tonic: C \sharp , Dominant: G \sharp , Leading note: B \sharp .

LEADING NOTES.

We call "the leading note" that which is a semitone below the tonic or keynote.

The leading note always tends to approach the tonic, particularly when its resolution is into the latter note; in that case it must be made to sound as sharp as possible.

The leading notes of melody must also be always heard as sharp as possible in a concerto, or a solo; but when playing with an orchestra and this note is doubled with the flutes, hautboys, or bassoons the leading notes must be made with the regular fingerings in order to avoid making discords with the other instruments.

The following is a table of different fingerings for leading notes, and I recommend the pupil to learn them by heart so as to be able to apply them as occasion requires.

TABLE OF ALTERED OR LEADING NOTES AND THE DEGREES ON WHICH THEY ARE FOUND.

I do not mark the natural fingerings but only those fingerings which render the notes more or less sensitive.

* This sign denotes that you must place the finger on the edge of the ring.

The natural fingerings are preferable I do not mark them.

Synonyme.

Withdraw the finger so that it remains on the ring without closing the hole.

1 or X

Synonyme.

feebly.

The 4th Key can be used to support the instrument.

Detailed description of the musical score: The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with notes and fingerings. A dashed box labeled 'Synonyme.' spans across the second and third staves. The fourth staff has a key signature change to two sharps (F# and C#). The fifth staff continues with the same key signature. The sixth staff has a key signature change to one sharp (F#) and includes a note marked 'feebly.'. The seventh staff continues the music. Fingerings are indicated by numbers 1, 2, 3, 4, and 'X' (edge of ring). Some notes are marked with an asterisk (*). A dashed box labeled 'Synonyme.' spans across the second and third staves. A note is marked 'feebly.' and another section is labeled 'The 4th Key can be used to support the instrument.'

SCALES AND EXERCISES.

Observe that each scale is followed by the distributed notes of the perfect common chord and the dominant seventh.

C MAJOR.

1.

First exercise for C Major scale, measures 1-8. The right hand plays a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a piano (p) marking.

Second exercise for C Major scale, measures 9-16. The right hand plays a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a piano (p) marking.

Common chord. Dominant 7th

Common chord. Dominant 7th. This section contains two measures of exercises. The first measure is labeled 'Common chord' and the second is labeled 'Dominant 7th'. Both measures show a series of notes in the right hand and a series of notes in the left hand, with a piano (p) marking in the first measure.

2.

Second exercise for C Major scale, measures 25-32. The right hand plays a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a piano (p) marking.

Third exercise for C Major scale, measures 33-40. The right hand plays a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a piano (p) marking.

3.

Fourth exercise for C Major scale, measures 41-48. The right hand plays a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a piano (p) marking.

Fifth exercise for C Major scale, measures 49-56. The right hand plays a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a piano (p) marking.

4.

Exercise 4 consists of eight measures. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole rest. The key signature has one sharp (F#) and the time signature is common time (C).

Exercise 4 continues with measures 9-16. The right hand plays: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The left hand plays: C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole rest. The key signature has one sharp (F#) and the time signature is common time (C).

5.

Exercise 5 consists of eight measures. The right hand plays: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The left hand plays: C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole rest. The key signature has one sharp (F#) and the time signature is common time (C).

Exercise 5 continues with measures 9-16. The right hand plays: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The left hand plays: C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole rest. The key signature has one sharp (F#) and the time signature is common time (C).

6.

Exercise 6 consists of eight measures. The right hand plays: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The left hand plays: C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole rest. The key signature has one sharp (F#) and the time signature is common time (C).

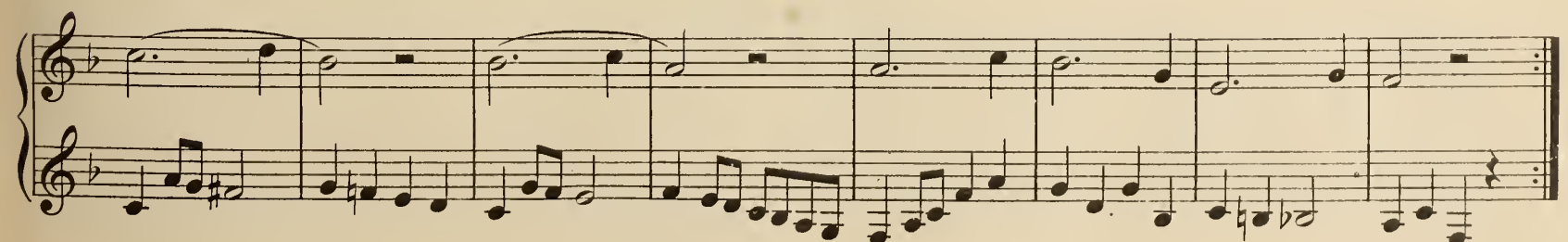
Exercise 6 continues with measures 9-16. The right hand plays: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The left hand plays: C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole rest. The key signature has one sharp (F#) and the time signature is common time (C).

7.

Exercise 7 consists of eight measures. The right hand plays: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The left hand plays: C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole rest. The key signature has one sharp (F#) and the time signature is common time (C).



F MAJOR.



11.

f

12.

13.

G MAJOR.

14.

ff

The first system of music consists of two staves. The upper staff contains a series of whole notes: C4, D4, E4, F4, G4, A4, B4, and C5. The lower staff contains a series of eighth-note chords, each corresponding to the note above it. The chords are: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5, and C5-E5. The system concludes with a double bar line.

Common chord.

Dominant 7th

The second system of music consists of two staves. The upper staff contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, and C4. The lower staff contains a series of eighth-note chords, each corresponding to the note above it. The chords are: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5, C5-E5, B4-D5, A4-C5, G4-B4, F4-A4, E4-G4, D4-F4, and C4-E4. The system concludes with a double bar line.

15.

The third system of music consists of two staves. The upper staff contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, and C4. The lower staff contains a series of eighth-note chords, each corresponding to the note above it. The chords are: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5, C5-E5, B4-D5, A4-C5, G4-B4, F4-A4, E4-G4, D4-F4, and C4-E4. The system concludes with a double bar line.

16.

The fourth system of music consists of two staves. The upper staff contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, and C4. The lower staff contains a series of eighth-note chords, each corresponding to the note above it. The chords are: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5, C5-E5, B4-D5, A4-C5, G4-B4, F4-A4, E4-G4, D4-F4, and C4-E4. The system concludes with a double bar line.

17.

The fifth system of music consists of two staves. The upper staff contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, and C4. The lower staff contains a series of eighth-note chords, each corresponding to the note above it. The chords are: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5, C5-E5, B4-D5, A4-C5, G4-B4, F4-A4, E4-G4, D4-F4, and C4-E4. The system concludes with a double bar line.

The sixth system of music consists of two staves. The upper staff contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, and C4. The lower staff contains a series of eighth-note chords, each corresponding to the note above it. The chords are: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5, C5-E5, B4-D5, A4-C5, G4-B4, F4-A4, E4-G4, D4-F4, and C4-E4. The system concludes with a double bar line.

The seventh system of music consists of two staves. The upper staff contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, and C4. The lower staff contains a series of eighth-note chords, each corresponding to the note above it. The chords are: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5, C5-E5, B4-D5, A4-C5, G4-B4, F4-A4, E4-G4, D4-F4, and C4-E4. The system concludes with a double bar line.

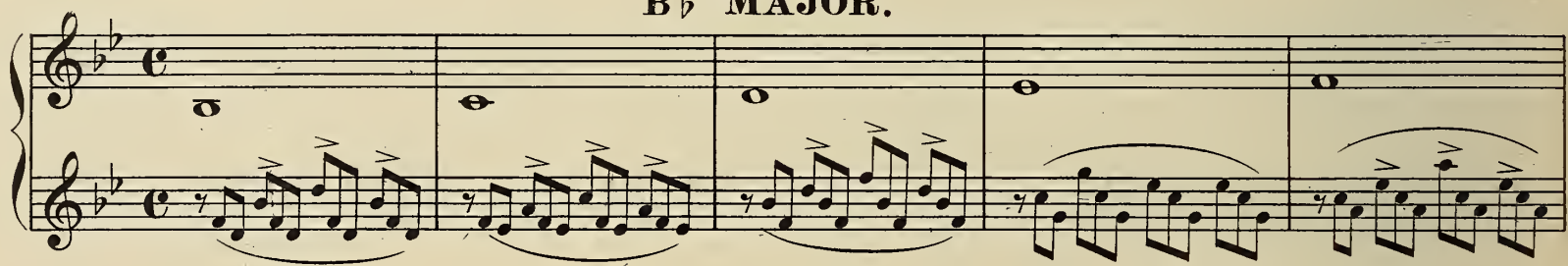
The eighth system of music consists of two staves. The upper staff contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, and C4. The lower staff contains a series of eighth-note chords, each corresponding to the note above it. The chords are: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5, C5-E5, B4-D5, A4-C5, G4-B4, F4-A4, E4-G4, D4-F4, and C4-E4. The system concludes with a double bar line.

18.

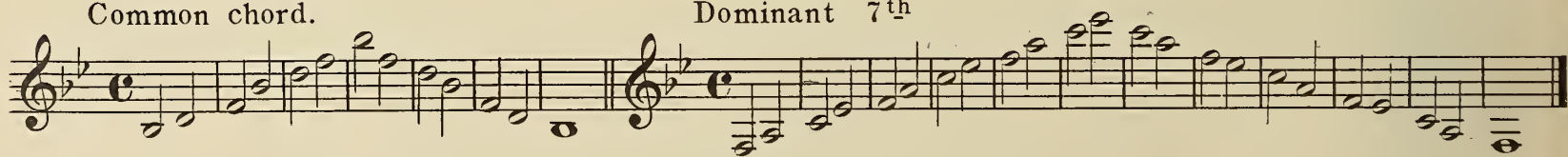


B♭ MAJOR.

19.



Common chord.

Dominant 7th

20.



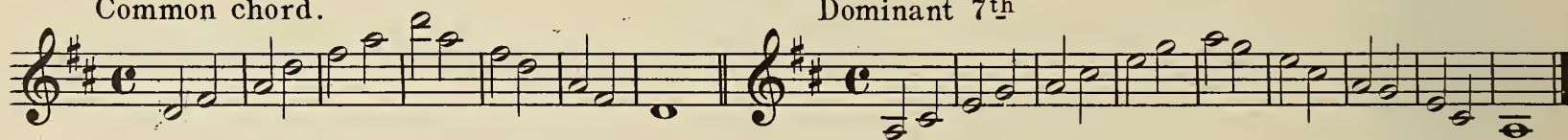


D MAJOR.

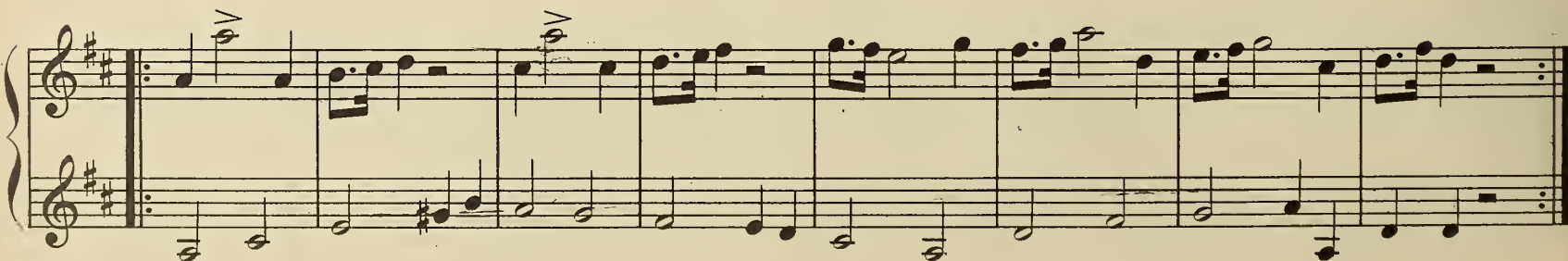
23.



Common chord.

Dominant 7th

24.



25.

26.

E♭ MAJOR.

27.

Common chord. Dominant 7th

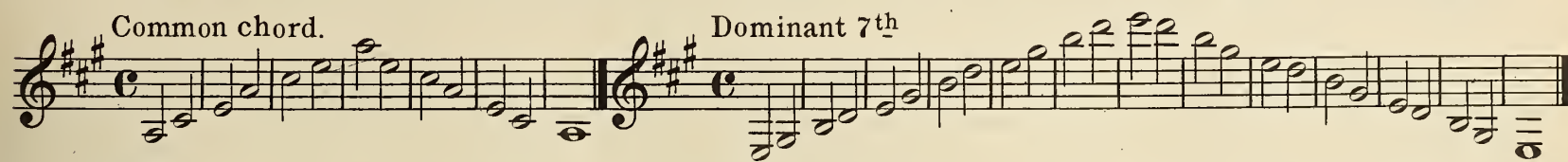
28.

29.

30.

A MAJOR.

31.



A♭ MAJOR.

34.

tr

tr

Common chord. Dominant 7th

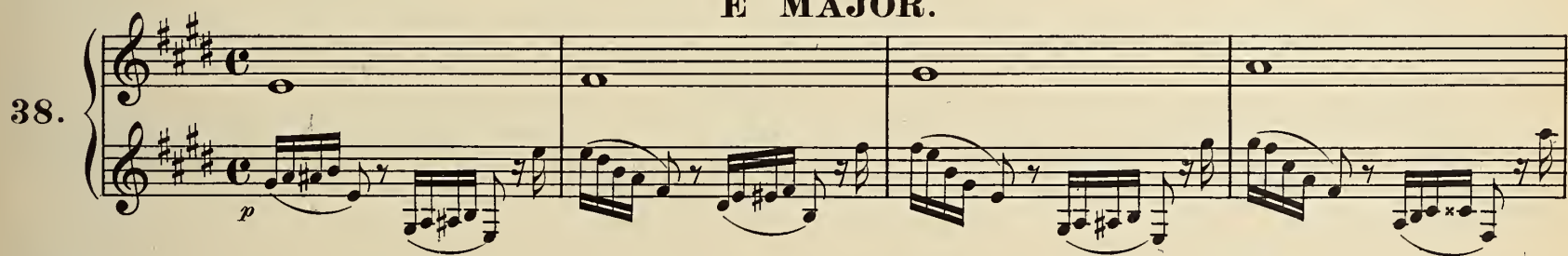
35.

36.

p

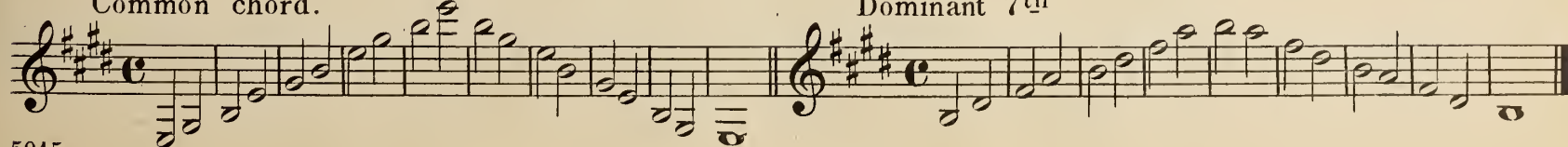


E MAJOR.



Common chord.

Dominant 7th



39.



40.



41.



D \flat MAJOR.

42.

Common chord.

Dominant 7th

43.

44.

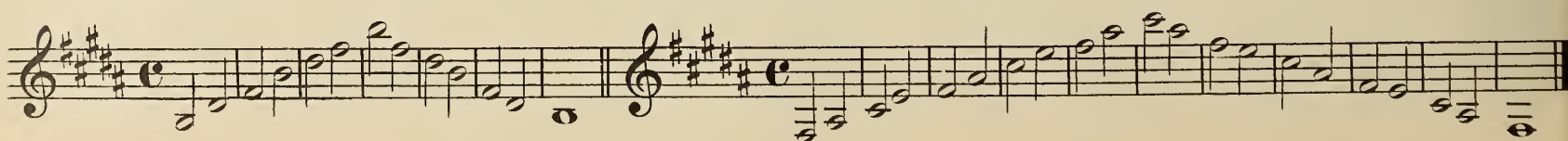


B MAJOR.

45.



Common chord.

Dominant 7th

46. *p*

12/8

12/8

12/8

12/8

47. *p* *rf*

12/8

12/8

12/8

This section contains measures 1 through 16 of a piano piece in G major. The notation includes a variety of musical elements:

- Measures 1-4:** Treble staff has a series of ascending sixteenth-note runs, some with slurs and accents. Bass staff has a steady eighth-note accompaniment. Dynamic marking *f* (forte) is present.
- Measures 5-8:** Treble staff continues with slurred sixteenth-note patterns. Bass staff has a more complex rhythmic pattern with eighth and sixteenth notes. Dynamic marking *f* is present.
- Measures 9-12:** Treble staff features a descending sixteenth-note run. Bass staff has a steady eighth-note accompaniment. Dynamic marking *p* (piano) is present.
- Measures 13-16:** Treble staff has a descending sixteenth-note run. Bass staff has a steady eighth-note accompaniment. Dynamic marking *rf* (ritardando forte) is present.

G \flat MAJOR.

48.

This section contains measures 17 through 24 of a piano piece in G-flat major. The notation includes:

- Measures 17-20:** Treble staff has a series of descending sixteenth-note runs. Bass staff has a steady eighth-note accompaniment. Dynamic marking *f* (forte) is present.
- Measures 21-24:** Treble staff has a series of descending sixteenth-note runs. Bass staff has a steady eighth-note accompaniment. Dynamic marking *f* is present.

This section contains measures 25 through 32 of a piano piece in G-flat major. The notation includes:

- Measures 25-28:** Treble staff has a series of descending sixteenth-note runs. Bass staff has a steady eighth-note accompaniment. Dynamic marking *f* (forte) is present.
- Measures 29-32:** Treble staff has a series of descending sixteenth-note runs. Bass staff has a steady eighth-note accompaniment. Dynamic marking *f* is present.

Common chord.

Dominant 7th

This section contains measures 33 through 36 of a piano piece in G-flat major. The notation includes:

- Measures 33-36:** Treble staff has a series of descending sixteenth-note runs. Bass staff has a steady eighth-note accompaniment. Dynamic marking *f* (forte) is present.

49.

50.

f *p* *pp*

This section contains measures 48 through 51 of a piano exercise in F major. The right hand plays a highly technical melodic line with frequent beaming of sixteenth and thirty-second notes. The left hand provides a consistent accompaniment of eighth notes. Dynamic markings include *f* (forte) at the beginning, and *f*, *p* (piano), and *pp* (pianissimo) towards the end of the sequence.

F# MAJOR.

51.

This section contains measures 52 through 55 of a piano exercise in F# major. The right hand is composed of a series of whole notes, while the left hand plays a descending and then ascending bass line. The key signature is two sharps (F# and C#).

This section contains measures 56 through 59 of a piano exercise in F# major. It continues the pattern of whole notes in the right hand and a moving bass line in the left hand.

Common chord. Dominant 7th

This section contains measures 60 and 61 of a piano exercise in F# major. It illustrates the 'Common chord' (F# major triad) and the 'Dominant 7th' chord (F# major 7th) in the right hand, with corresponding bass notes in the left hand.

52.

This section contains measures 62 through 65 of a piano exercise in F# major. The right hand plays a series of eighth notes, while the left hand continues with a moving bass line. The key signature is two sharps (F# and C#).

53.

C \flat MAJOR.

54.

Common chord.

Dominant 7th

55.

56.

C# MAJOR.

57.

Common chord.

Dominant 7th

58.

Moderato.

Moderato.

Moderato.

p

f

tr

2.

3

3

6

11 10

1

3

4 4

TASTE AND EXPRESSION IN MUSIC.

Taste is the sentiment of the beautiful: this sentiment is natural, it is not acquired, it develops itself. It is taste that appreciates light and shade and is the guide to expression.

Expression is that faculty possessed by the artist of reproducing with energy; with soul; above all with truth, the ideas which are within him and the sentiments he feels. Without the necessary gradations of light and shade music would be pale and uncolored; for melody requires expression as the earth requires light, as the body needs a soul.

It is taste which reveals the true artist: music contains within itself a crowd of volatile shadows, mysterious and out of sight, which are beyond all rules and which the common musician will let pass unperceived; but the man of tact, the artist of taste will know where to find them: much more, he will understand them. Thence he derives his animation he becomes influenced by the ideas which ruled the composition of the piece, he appropriates those ideas, makes them his own and imparts them to his audience, who, like himself, pass by turns from grief to joy, from calm and repose to the tumult and impetuosity of the passions. Then music is no longer an amusement, a recreation of the ear: it attains a rôle far more imposing; it becomes a language strong, energetic and potent, which impresses the heart, silences the multitude, and leads them to great and noble actions.

Such are the results produced by expression in music: results real and not imaginary. But they are not ordinary men who obtain these effects; great artists alone know the secret of them, and this secret empowers them in the force of their talent, in their genius; and their success is never doubtful, for if the multitude have not genius at least they comprehend it, and are obedient to the feelings which that genius imparts to them.

THE CADENCE.

The cadence is a repose which indicates that the measure is suspended.

The cadence diverts the imagination and allows the singer to display his talent of vocalisation, and the instrumentalist the brilliancy of his instrument.

Good taste is the only rule to be consulted; that alone will denote whether the movement should be slow or fast; whether the cadence should be of long or short duration.

GENERAL RULE. When the cadence is not tied to the phrase which follows, it is in good taste to leave an interval rather long than short between the finish of the cadence and the phrase which comes after.

THE TRAIT OR PROMINENT PASSAGE.

It is in the execution of the trait that we recognise and estimate the ability of the player; for this reason he must strive to perform this passage with every desirable neatness.

The first bars of the trait must be well posed and well accented, in order to catch easily the designs in its composition.

The finish of a trait always requires an amount of spirit and dash to bring it to a happy termination.

ARTICULATION.

To articulate, is to make heard distinctly with neatness and precision all the notes of a trait, phrase or other piece adding there to the proper amount of shading and inflexion.

There are two sorts of articulation: the slurred and the detached. But these two articulations are combined of a thousand styles; and it is by a happy mixture of slurred and detached notes that we obtain the most beautiful results. As it would be difficult to give here all the various forms of articulations (for frequently they depend on the caprice and fancy of the player) I have arranged 45 exercises on those which are most in use.

45 EXERCISES.

UPON DIFFERENT COMBINATIONS OF ARTICULATION WITH STUDIES OF
SIXTHS, OCTAVES, ETC.

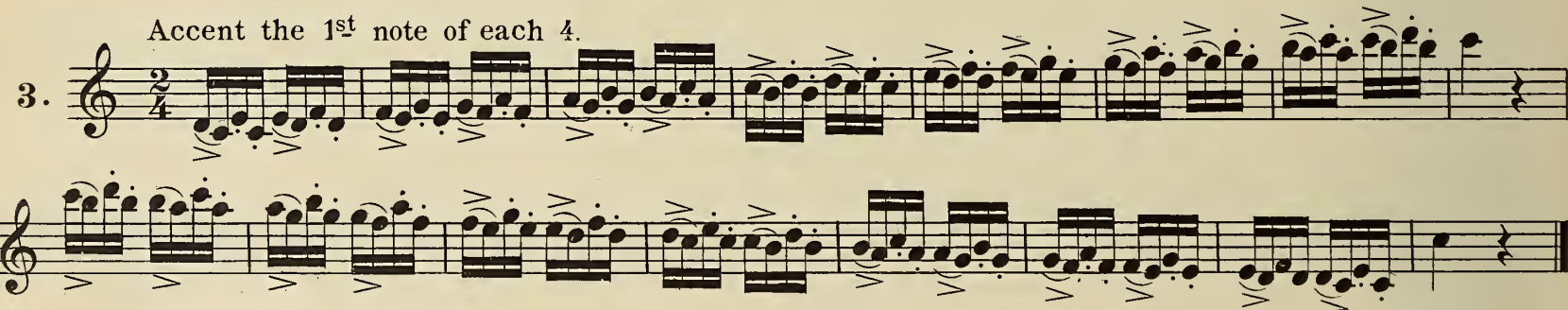
Bear a little on the first note of the slur and lighten the last one where the slur finishes. By H. KLOSÉ.
4 notes slurred and 2 detached. Edited and revised by
C. L. STAATS.

1. 

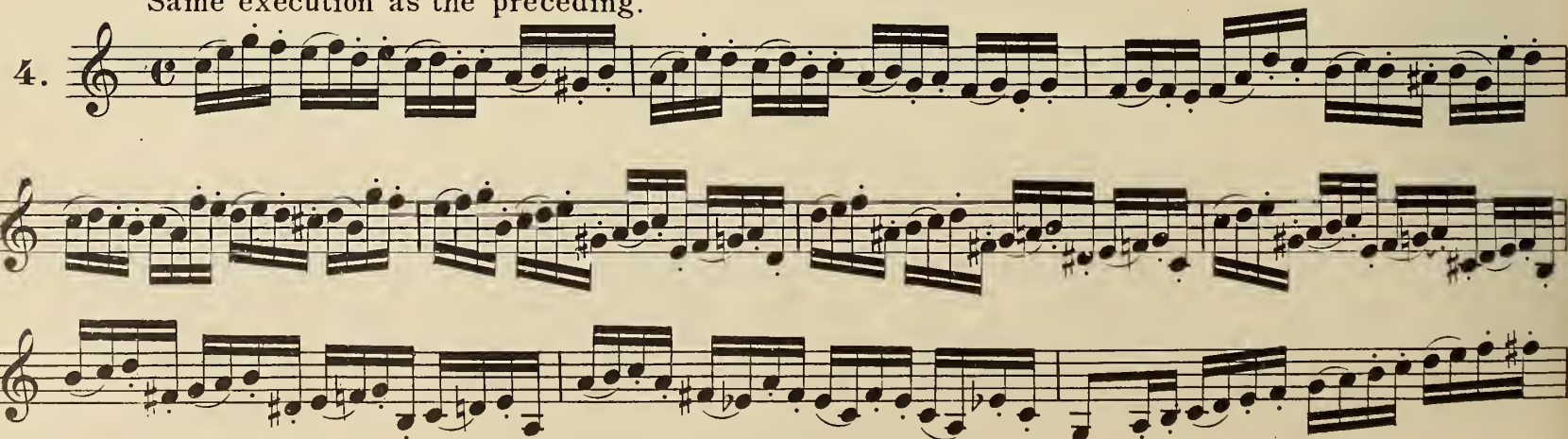
2 notes slurred and 2 detached (articulation much used.) Press the 1st note of the slur.

2. 

Accent the 1st note of each 4.

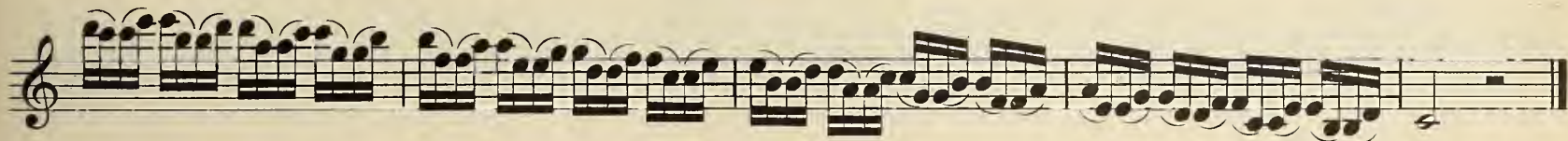
3. 

Same execution as the preceding.

4. 



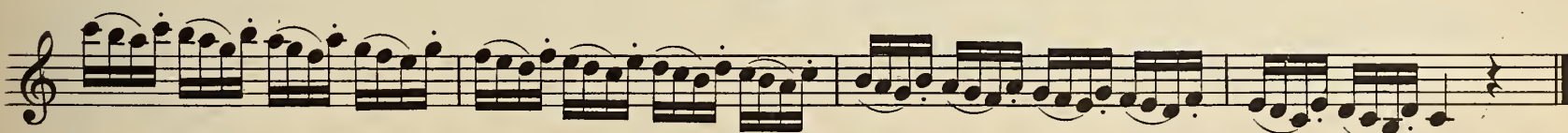
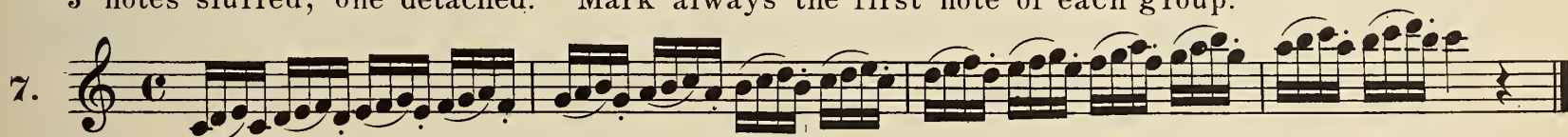
Slur two by two. The 1st note of each slur must be rather more emphasised than the second.



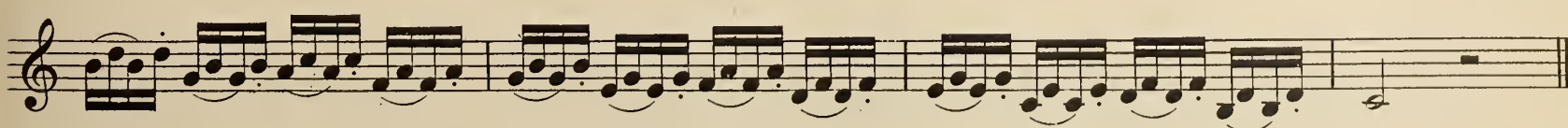
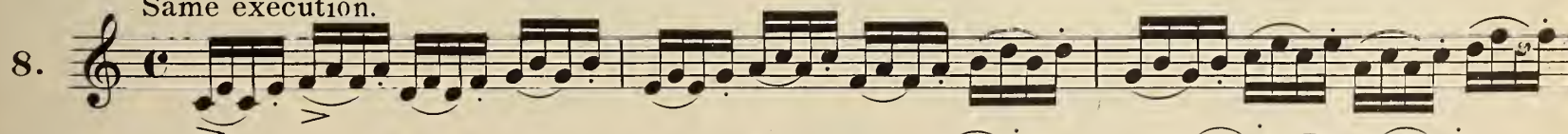
Execute like the 1st bar separating the notes 2 by 2 and attacking the first of each pair with a short stroke of the tongue.



3 notes slurred, one detached. Mark always the first note of each group.



Same execution.



9.

2 notes detached and 2 slurred. Mark always the commencing note of each slur.

10.

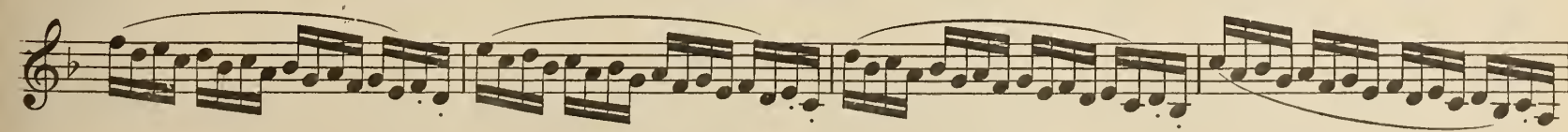
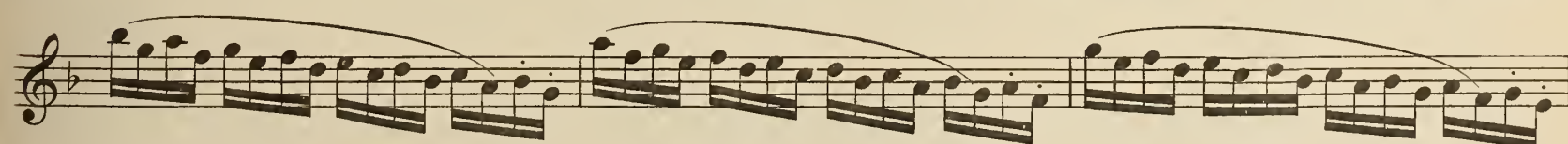
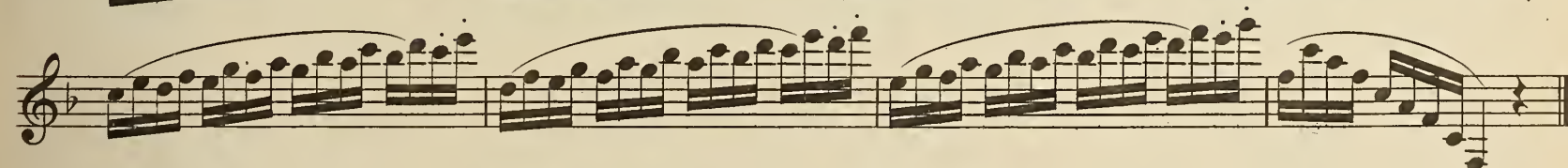
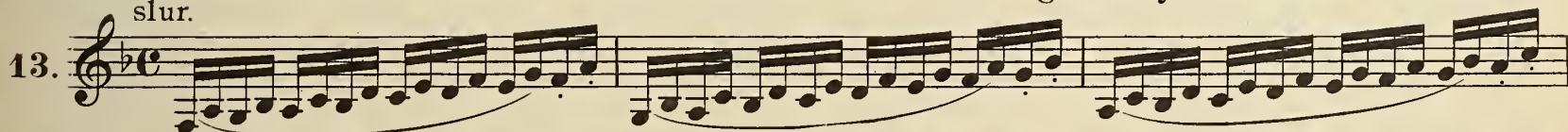
11.

GENERAL RULE: The first note of each division of the bar must be always more accented than the others.

12.



14 notes slurred and 2 detached. Press at the commencement and gradually diminish to the end of the slur.



14. 

15. 

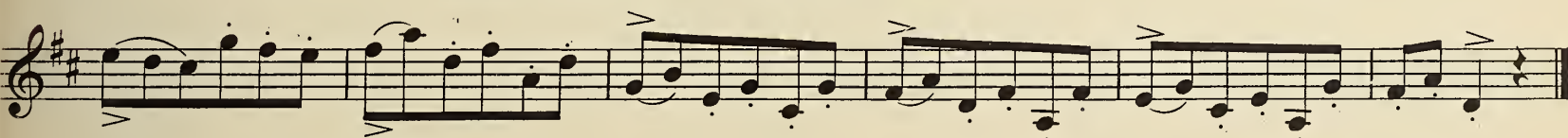
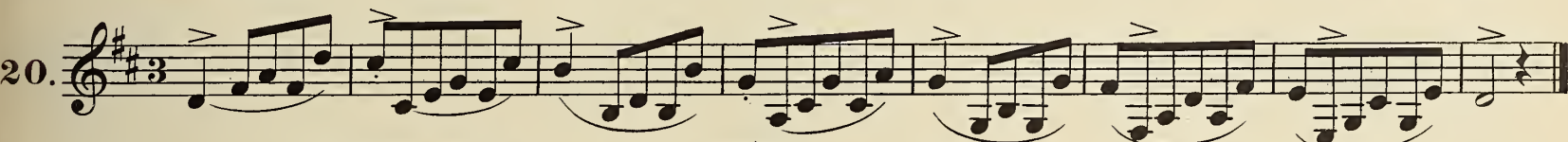
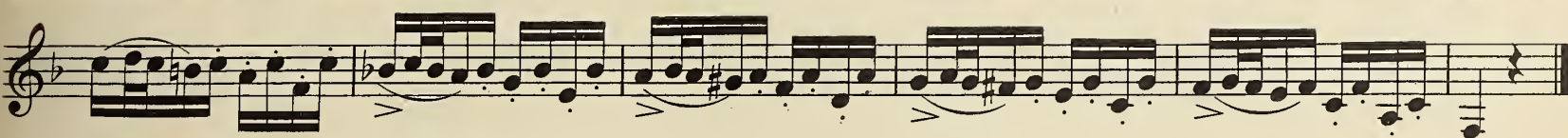
16. 

To be played in two ways — Slur every two — Slur the whole bar.

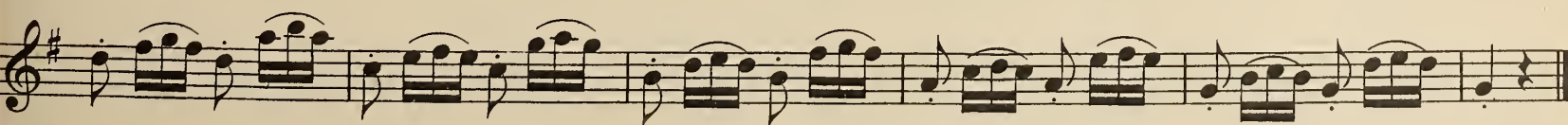
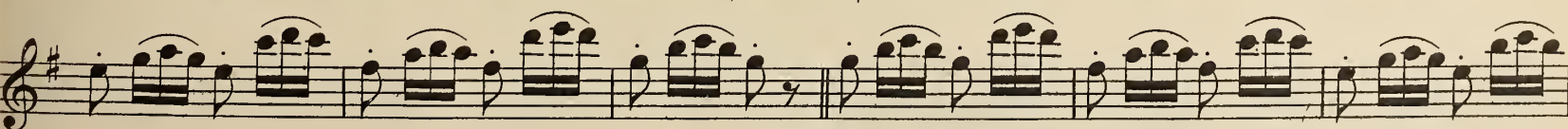
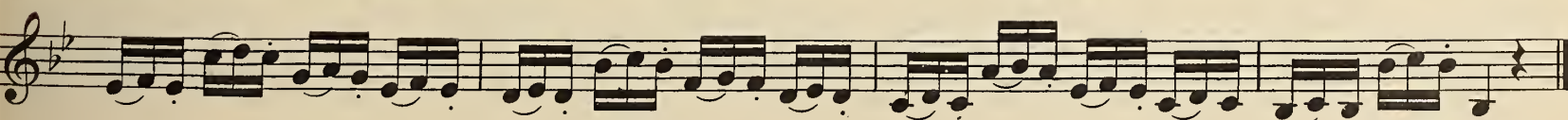
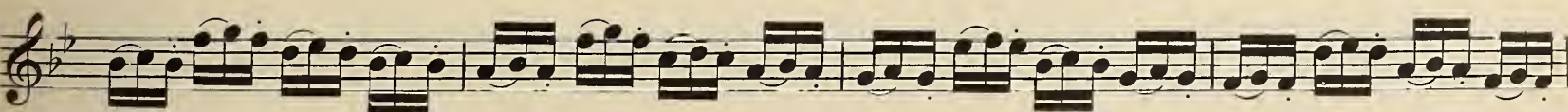
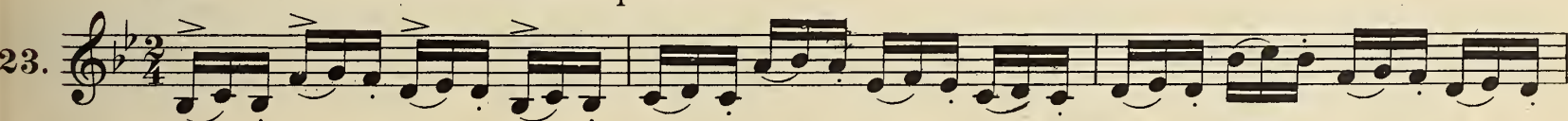
17. 

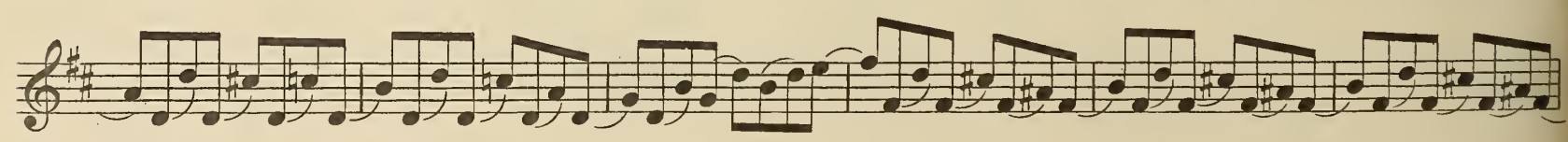
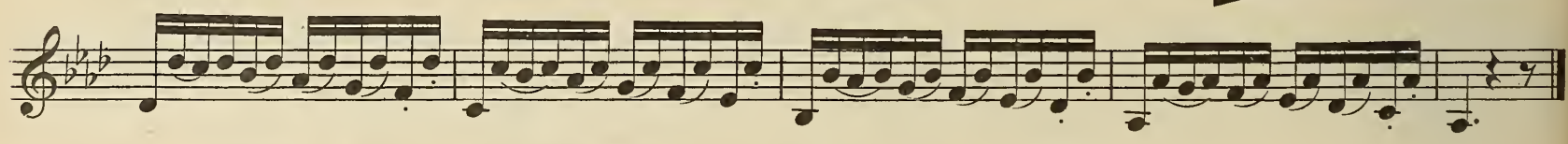
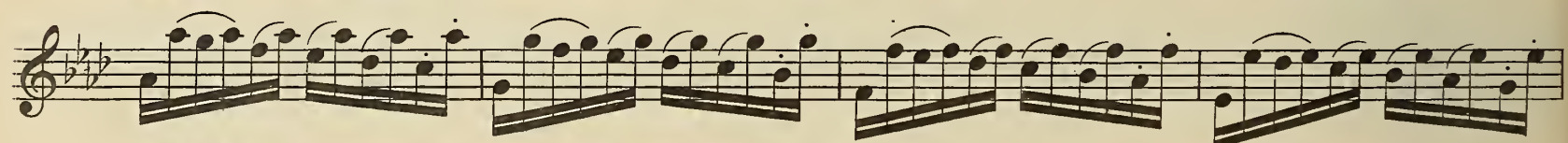
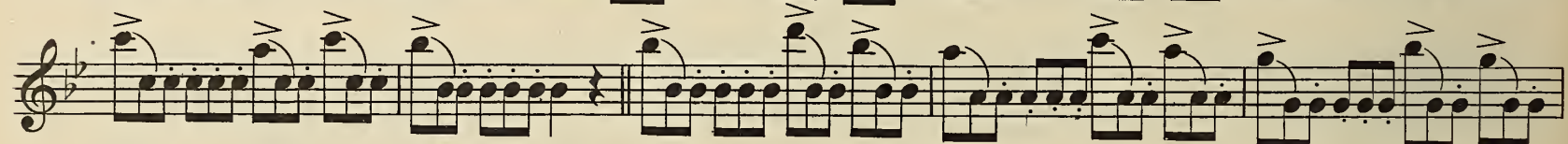
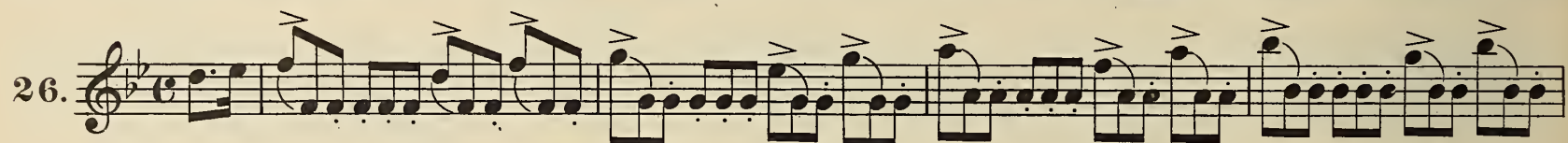
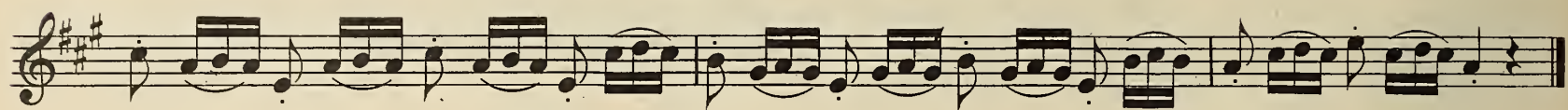
Take firmly the first note of the slur, and well emphasise the long note (the eighth.)


18. 

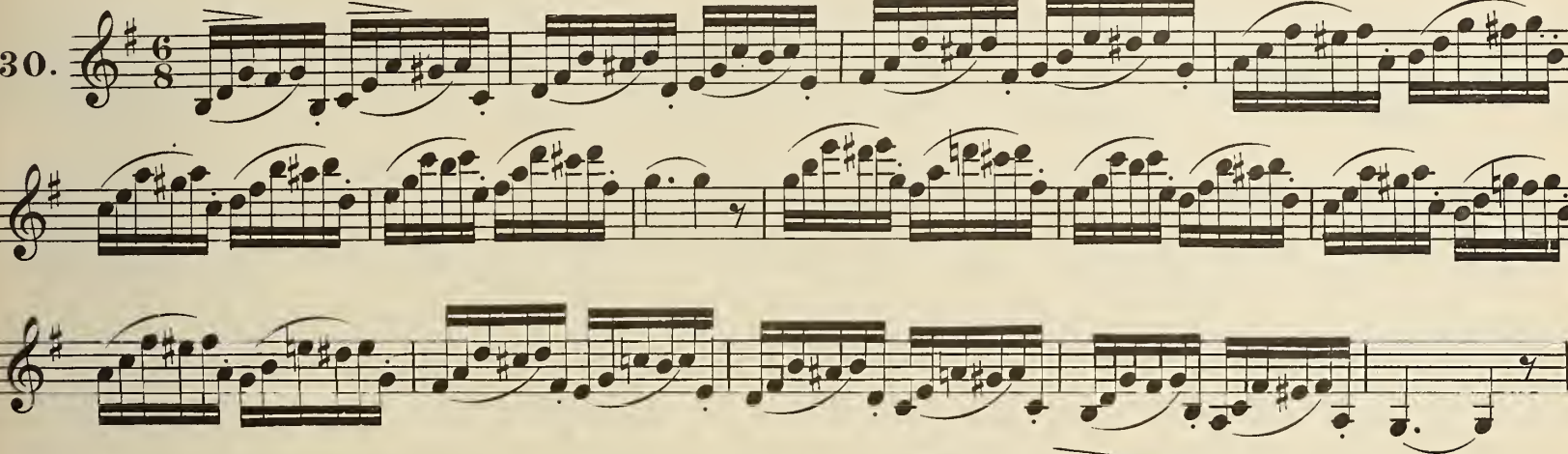



Mark well the first of each triplet.








29. 


30. 


31. 

32. 

33. 

34. 

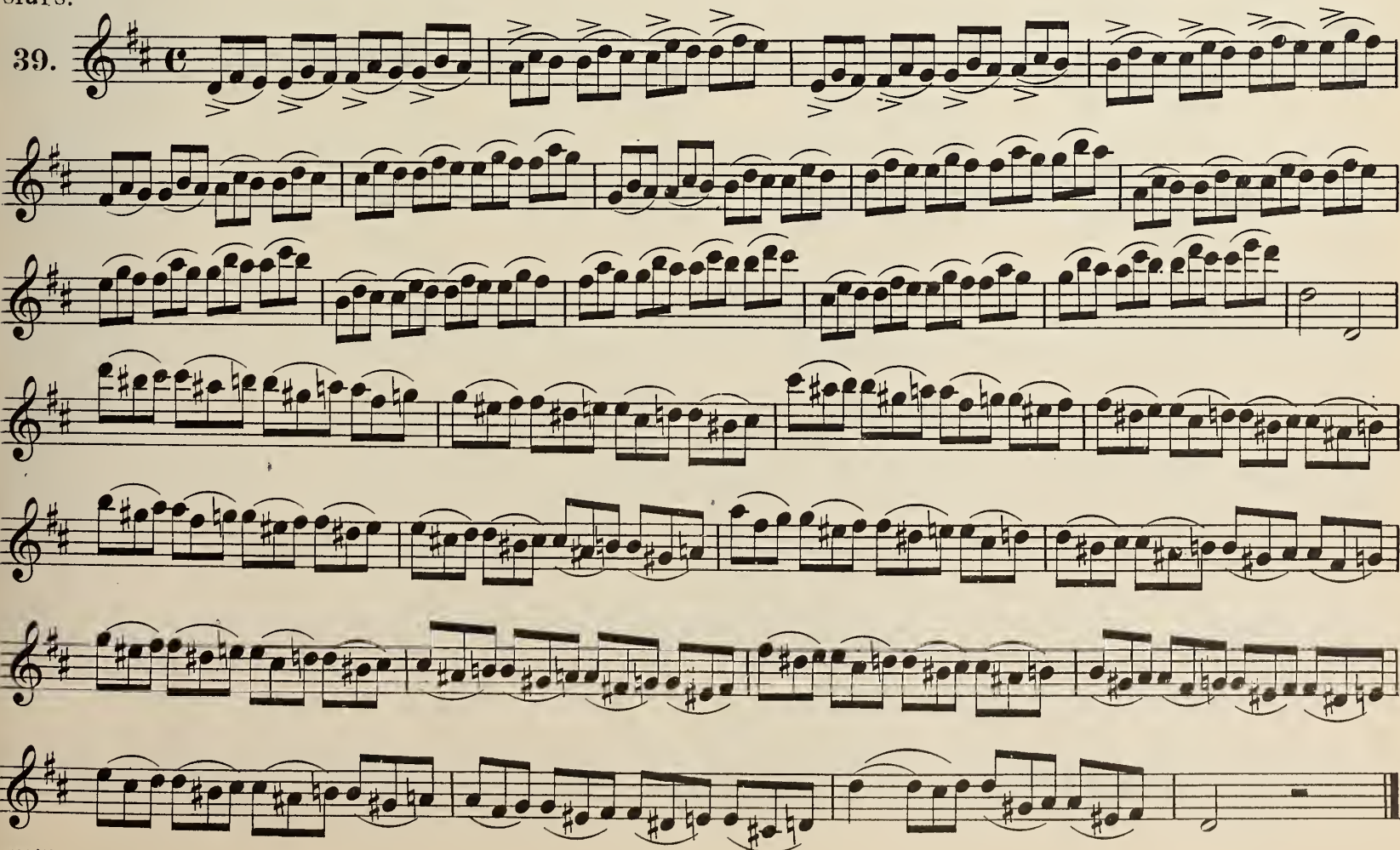
35. 

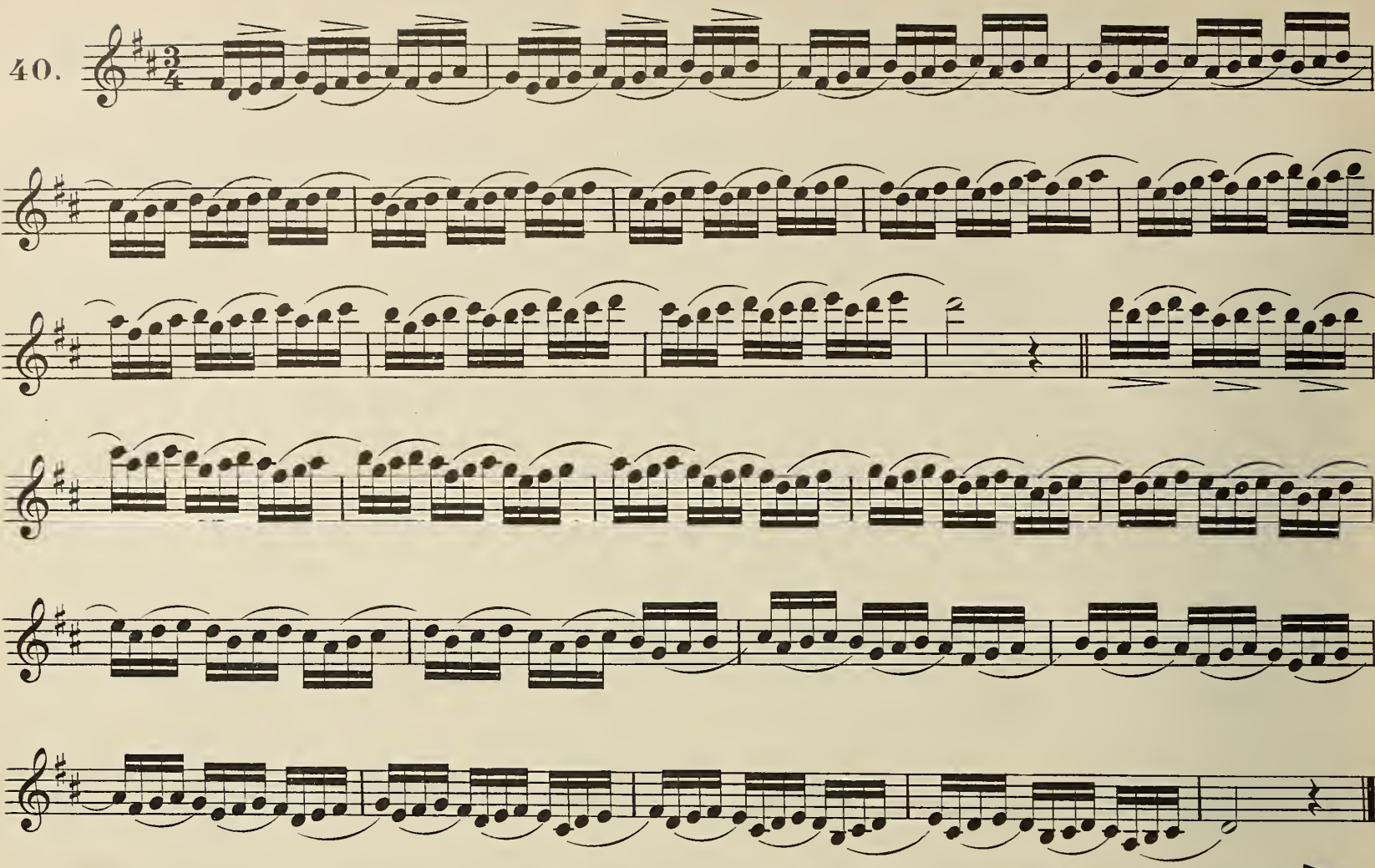
36. 


37. 


38. 

Slur the 3 notes, emphasising the first of each triplet; you must always take breath between the slurs.

39. 

40. 

41. 

42. 

43.

44.

45.

SLURRED NOTES.

To bind the notes it is sufficient to set well the first, and by the same impulse, to produce the others without allowing to be heard the slightest separation. Sometimes the fingering of the instrument presents intervals difficult to slur, because those intervals require fingerings which, in spite of the player, leave intermissions in the sound. That inconvenience is then only got rid of by the ability of the artist.

Moderato.

1.

The musical score is written for piano in a single system with five systems of staves. Each system consists of a treble and bass staff joined by a brace on the left. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderato.' The score is characterized by extensive slurring of notes across measures, indicating a continuous, bound sound. Dynamic markings include *p* (piano), *f* (forte), *rf* (rassordito forte), and *pp* (pianissimo). The first system begins with a *p* marking. The second system features *rf* and *pp* markings. The third system includes *f* and *p* markings. The fourth system continues with *f* and *p* markings. The fifth system concludes the piece with a final flourish. The notation includes various note values, rests, and slurs, all meticulously placed to demonstrate the technique of slurring notes.

POINTED NOTES.

When the notes are simply pointed, you execute them by a soft stroke of the tongue, taking care to have a full breath always at your disposal; the stroke of the tongue must be given in the sound.

When the pointed notes are surmounted with a bind or tie, the stroke of the tongue must be softer, and not quite so short as in the simple point.

Moderato.

2. *p dolce.*

rf p dim.

poco rallent. *a tempo.*

rf

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *p* (piano), *f* (forte), and *tr* (trill). A performance instruction *poco rallent e dimin.* appears in the fifth system. The piece concludes with a double bar line at the end of the sixth system.

p

f

tr

poco rallent e dimin.

p

f

THE STACCATO.

The staccato for wind instruments, corresponds most usually with the short bowing on the violin, when each note is struck firmly and with the end of the bow. It is that effect which we must endeavor to obtain, by attacking the note vigorously, and leaving a slight interval between each stroke of the tongue.

Execute all through in the style of the first two bars.

Andantino.

3. *p staccato.*

THE PROPER RENDERING OF THE SOUND.

As a general principle the first note of a trait, passage, group etc: ought to be firmly given and a trifle longer than the others; this particular accentuation is often indicated by the mark $>$ placed under that note which does not mean that you are to attack the note with force, but render it with some decision, and use it as a leaning point for giving to the other notes an impulse of a warmer animated character.

Grazioso.

The musical score is for a piano piece in F# major, common time, marked 'Grazioso.' It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and features several groups of notes with accents ($>$) under the first notes. The second system includes markings for *rf* (ritardando-forte) and *f* (forte). The third system includes a piano (*p*) marking. The fourth and fifth systems continue the melodic and harmonic development with various accents and phrasing marks.

Musical score for a piano piece, page 103. The score is written for piano (p) and features a key signature of three sharps (F#, C#, G#). The notation includes various dynamic markings and articulations:

- System 1:** Treble clef has *fp* (fortissimo piano) and a slur. Bass clef has *f* (fortissimo) and a slur.
- System 2:** Treble clef has a slur. Bass clef has a slur.
- System 3:** Treble clef has a slur. Bass clef has a slur.
- System 4:** Treble clef has a trill (*tr*) and a slur. Bass clef has a slur.
- System 5:** Treble clef has a slur. Bass clef has a slur.
- System 6:** Treble clef has a slur. Bass clef has a slur.

The score concludes with a trill (*tr*) and a final cadence. The page number 5015 is visible in the bottom left corner.

SYNCOPIATION.

A syncopated note is one whose value is greater than the notes before and after it.

It must be played somewhat boldly from forte to piano, without causing to be felt the beat or note upon which it ends.

Care must be taken not to confound syncopated notes with those which are tied: syncopation always goes against the beat.

This lesson must be played by attacking the syncopation with a stroke of the tongue, however interrupting the sound from one note to another. This effect is produced by dexterity in raising the fingers.

Con agitazione.

5.

p *rf* *p*

cresc. *f ff*

f *dim.* *p*

p

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G3, followed by quarter notes A3, B3, and C4. Dynamics: *mf* (mezzo-forte) and *p* (piano).

Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The treble staff continues with quarter notes D5, E5, and F#5. The bass staff continues with quarter notes D4, E4, and F#4. Dynamics: *mf* and *p*.

Third system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The treble staff continues with quarter notes G5, A5, and B5. The bass staff continues with quarter notes G4, A4, and B4. Dynamics: *f* (forte) and *crese* (crescendo).

Mouvement de Valse.

Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G3, followed by quarter notes A3, B3, and C4. Dynamics: *dolce.* (dolce).

Fifth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The treble staff continues with quarter notes D5, E5, and F#5. The bass staff continues with quarter notes D4, E4, and F#4. Dynamics: *Fine.*

Sixth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The treble staff continues with quarter notes G5, A5, and B5. The bass staff continues with quarter notes G4, A4, and B4. Dynamics: *Fine.*

CUT OR INTERCEPTED NOTES.

These are notes slurred two by two, and separated by a rest from those which follow.

You must slightly accentuate the first of the two and at once diminish the sound in going to the second which must be a little shorter.

Generally when several notes are included under the same tie the last upon which the passage finishes, is an intercepted note even when there is no following rest. It is by the dexterity of the fingers that you will succeed in executing these passages. It is the finger, which as soon as the note is heard, cuts off the sound and as it were throws it back into the instrument.

Allegro moderato.

7.

The musical score is written for piano in 2/4 time, D major. It consists of six systems of music. Each system contains a treble and bass staff. The notation includes slurred pairs of notes followed by rests, demonstrating the 'cut or intercepted notes' technique. The first system begins with a piano (p) dynamic. The sixth system also includes a piano (p) dynamic marking. The piece ends with a double bar line.

*D. C.
al C.*

Andantino.

8.

SWELLED AND DIMINISHED SOUNDS.

Swelled sounds are made by attacking the note with a soft stroke of the tongue, and augmenting the sound little by little until it attains a reasonable force and fullness; arrived at its fullest point the same progression must be adopted in diminishing it.

When you blow into the instrument care must be taken to preserve always the full column of air at its disposal.

Lento e espressivo.

9.

The musical score is written for piano and consists of five systems, each with two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system includes dynamic markings: *p* (piano) and *mf* (mezzo-forte). The second system includes *pp* (pianissimo). The score features various musical notations including slurs, ties, and crescendo/decrescendo hairpins to indicate swelling and diminishing sounds.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system shows a melodic line in the treble staff and a bass line in the bass staff. The second system introduces a piano (*p*) dynamic marking. The third system features a forte (*f*) dynamic marking and a piano (*p*) dynamic marking. The fourth system continues the melodic and bass lines. The fifth system shows a melodic line in the treble staff and a bass line in the bass staff. The sixth system concludes with a *poco rallent.* marking.

p

f *p*

poco rallent.

THE APPOGGIATURA.

The Appoggiatura is a grace note which takes its value or duration from the note which follows; it is simple or double. In the first case it is above the real note; In the second it is below at the distance of a semitone.

Its duration is the half or two thirds of the note upon which it resolves itself; according to whether that note is pointed or not pointed.

The word *Appoggiatura* signifies to *lean*; because this note being foreign to the chord in effect *leans* upon that which follows.

RULE: You must always make the Appoggiatura note well marked, and diminish the sound so that it makes its resolution with softness.

Mouvement di Valse.

10.

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes a trill in the right hand. The second system continues the melody with various ornaments and grace notes. The third system features a forte (*f*) dynamic. The fourth system includes a repeat sign and a trill. The fifth system concludes with a final cadence and a repeat sign. The score is marked with various musical notations including appoggiaturas, trills, and dynamic markings.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as eighth notes, quarter notes, half notes, and rests, often grouped with slurs and ties. Dynamic markings are present throughout, including *p* (piano), *mf* (mezzo-forte), and *sf* (sforzando). The piece concludes with the instruction *D. C. al C.* (Da Capo alla Cadenza) in the final system.

THE GRUPPETTO (or turn.)

We give the name Gruppetto to a collection of four small notes joined together, and the value of which is taken not from the note which follows them, but from the one preceding.

The Gruppetto is very frequently denoted by the sign \sim beneath which is placed a \sharp or a \flat according to the alteration to be made in the third note: The \sharp denotes that the third note is sharpened; The \flat denotes that the highest note is to be flattened. I always advise the Gruppetto to be made with the lower semitone; The effect is softer and more agreeable to the ear.

Many of our modern Authors have adopted the practice of fully writing out the thrill and the gruppetto, instead of marking them by abbreviations. The following lessons are written on that system.

It is bad to hurry the Gruppetti or other graces of musical style.

GRUPPETTI WITH THREE NOTES:

Gruppetti ascending.

As written:



To be played thus:

Gruppetti descending.

As written:



To be played thus:

Another manner of writing where they are denoted by signs.



Nº 3 can be executed like Nº 1 or 2 that is to say you can make the Gruppetto both ascending and descending.

The following lessons are arranged for the practise of the Gruppetto with 3 or with 4 notes.

Poco adagio.



This page of musical notation is for a piano piece, consisting of six systems of staves. Each system has a treble staff and a bass staff, both in a key signature of two flats (B-flat and E-flat). The notation includes a variety of musical elements: eighth and sixteenth notes, rests, and dynamic markings. The first system begins with a piano (*p*) marking. The second system features a forte (*f*) marking. The music is characterized by intricate melodic lines in the treble and a more rhythmic, often syncopated, accompaniment in the bass. The piece concludes with a double bar line at the end of the sixth system.

Moderato.

GRUPPETTO WITH 3 AND 4 NOTES.

12.

f

p

dolce.

p

f

p

p

THE TRILL OR SHAKE.

The trill or shake is the rapid emission of two notes of conjoint degrees. Its duration is always equal to that of the note which bears it; it is denoted by the sign of abbreviation *tr.*

The trill being frequently employed in music, it is essential to have it brilliant, supple, brisk and light, qualities without which it would only disfigure the melody.

To trill properly you must allow your fingers to fall without stiffness; practise at first slowly; then by degrees increase the rapidity, swelling and diminishing the sound, until the fingers have acquired all the desired flexibility and lightness.

The trill always commences with the note which bears it; occasionally by caprice or for particular reasons, authors use it differently and make it begin with the note above or the note below; in those cases they indicate it by small notes.

When several trills succeed each other in descending, we suppress the small notes *at the end* except those of the last trill, *because then the commencement of the second trill acts as a finish to the first.*

There are several ways of preparing and finishing the cadence; the following are some most in use: their proper employment is purely a matter of taste.

Andante effettuoso.

13. *p*

p

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical elements:

- Trills (tr):** Indicated by a 'tr' above a note, often with a slur over a series of rapid notes.
- Triplets (3):** Indicated by a '3' above a group of three notes.
- Dynamic markings:** Includes *poco rallent.* (poco rallentando) in the sixth system.
- Articulation:** Slurs, accents, and breath marks (vibrato lines) are used throughout.
- Ornamentation:** The right hand features many rapid sixteenth-note passages and trills.

The piece concludes with a final cadence in the sixth system.

Part Second.

THE MORDANT.

The Mordant, indicated by the sign \sim is a very short trill.

The Mordant must be made by pressing upon the note which carries it, in such a manner as to accentuate that note more strongly than that which precedes or follows it.

EXAMPLES OF VARIOUS STYLES OF MORDANT.

14.

The musical score consists of six systems, each with a treble and bass staff. The first system is numbered 14. The music is in a key with one sharp (F#). The first system shows a mordant on a quarter note in the treble staff. The second system shows a mordant on a half note in the treble staff. The third system shows a mordant on a quarter note in the treble staff. The fourth system shows a mordant on a quarter note in the treble staff. The fifth system shows a mordant on a quarter note in the treble staff. The sixth system shows a mordant on a quarter note in the treble staff, followed by the word *dolce.* and a key signature change to two sharps (F# and C#).

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Treble staff has a series of eighth notes with slurs. Bass staff has a series of eighth notes. Dynamic marking *p* is present.
- System 2:** Treble staff has a series of eighth notes with slurs. Bass staff has a series of eighth notes. Dynamic marking *f* is present.
- System 3:** Treble staff has a series of eighth notes with slurs. Bass staff has a series of eighth notes.
- System 4:** Treble staff has a series of eighth notes with slurs. Bass staff has a series of eighth notes. Dynamic marking *p* is present.
- System 5:** Treble staff has a series of eighth notes with slurs. Bass staff has a series of eighth notes.
- System 6:** Treble staff has a series of eighth notes with slurs. Bass staff has a series of eighth notes.
- System 7:** Treble staff has a series of eighth notes with slurs. Bass staff has a series of eighth notes.

ORNAMENTS OR FLOURISHES IN MELODY.

Italian music (less profound and serious than German and not so dramatic as French music) obtains the greatest number of admirers. Without wishing here to support or oppose the reasons for this preference, it is pretty certain that they are indebted for it to the very free and facile nature of their song, and above all to the flourishes or ornaments which they add to it with so much grace and taste.

A knowledge of harmony would be of great assistance in enabling one to distinguish and separate embellishment from simple and primitive melody: these ornaments ought not to adopt a particular shading *other than* that of the note on which they are placed, for fear of altering the sense, and injuring the character of the melody.

EXAMPLE OF ORNAMENTS ADDED TO A MELODY.

Cantabile.

The musical score is titled "Cantabile." and consists of ten staves of a melody, numbered 1 through 10, and a piano accompaniment at the bottom. The melody is written in treble clef with a common time signature (C). The notes are primarily quarter and eighth notes, often beamed together. Various ornaments are added to the melody, including trills (tr), mordents (trill-like), and grace notes. The dynamics are marked with *rf* (riforma) and *f* (forte). The piano accompaniment is written in treble clef with a common time signature (C) and consists of a series of eighth notes, often beamed together, providing a rhythmic foundation for the melody.

ARPEGGIOS.

Like all wind instruments the Clarinet can only play the notes of a chord by distributing them (Arpeggio) You must pass rapidly over the different notes of the arpeggio in order to make it entirely with a single breath. If the fingering is heavy and unequal, if the sound is cut at each note, it is no longer Arpeggio—it is only passing quickly over several notes.

Moderato.

16.

dol.

p

f

f *tr*

f *tr* *p*

This page of musical notation consists of eight systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte), *p* (piano), and *più dim.* (more diminuendo) are used throughout the piece. The first system shows a complex melodic line in the treble staff with many beamed notes, while the bass staff provides a simpler accompaniment. The second system continues this pattern, with the treble staff featuring more intricate phrasing. The third system introduces a change in dynamics, with *f* and *p* markings appearing in both staves. The fourth system features a *più dim.* marking in the treble staff, indicating a gradual decrease in volume. The fifth system shows a return to a more active melodic line in the treble staff. The sixth system continues the melodic development in the treble staff. The seventh system shows a more active bass line with many beamed notes. The eighth system concludes the page with a final melodic phrase in the treble staff and a simple accompaniment in the bass staff.

Andantino.

17. *p* *sostenuto.*

This musical score page contains measures 17 through 30 of a piece in 6/8 time, marked Andantino. The key signature has one flat (B-flat). The score is written for piano with two staves per system. Measures 17-20 feature a piano (*p*) *sostenuto* section with sustained chords in the left hand and moving lines in the right hand. Measures 21-24 continue with similar textures, including trills (*tr.*) in the right hand. Measures 25-28 show a dynamic shift to forte (*f*) with more active right-hand passages. Measures 29-30 conclude the section with piano (*p*) dynamics and trills. The page includes various musical notations such as slurs, ties, and dynamic markings.

Music being entirely composed of scales and chords, to possess a perfect command of all the fingerings over the whole extent of the instrument is to be able to play without difficulty every musical combination however complicated it may be

To enable the pupil to arrive progressively at excellent results I have written the following scales and chords without varying the Key so as to engrave them more easily on the memory.

These studies should be learned by heart as forming the basis of all good musical principle.

Many pupils have great trouble to understand and play a minor scale, the following examples will I hope make them less difficult.

The minor scale is only distinguished in ascending by the 3rd which is minor in descending you make the scale of the relative Key: for example, in A minor you play the scale of C in descending.

DAILY PRACTICE OF DIATONIC SCALES MAJOR AND MINOR AND EXERCISES ON PERFECT CHORDS, DOMINANT SEVENTHS, DIMINISHED SEVENTHS, ETC.

1.

CHROMATIC EXERCISE.

This exercise ought to be played both slurred and detached, the performer can afterwards give to it the articulation he pleases.

2.

This page contains twelve staves of musical notation. The notation is complex, featuring many accidentals (sharps and flats) and slurs. The music is written in a single system across the page. The staves are arranged vertically, and the notation is dense, with many notes and accidentals. The page number 125 is in the top right corner.

EXERCISE ON SCALES IN THIRDS, MAJOR AND MINOR.

I recommend this study as being one of the most important.

3.

The musical score consists of 12 staves, each containing a single melodic line. The first staff is marked with a '3.' and a treble clef, indicating the third exercise. The time signature is 3/4. The music is written in a single system, with each staff representing a different key signature. The first staff is in C major. The subsequent staves show the progression of the exercise through various major and minor keys, including G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, E# major, and B# major. The notation includes eighth and sixteenth notes, often beamed together, and rests. The exercise is designed to train the student in playing scales in thirds across a wide range of keys.

This page of musical notation, numbered 127, contains twelve staves of music. The notation is highly complex, featuring numerous accidentals (sharps and flats) and slurs, indicating a chromatic or highly technical piece. The key signature changes frequently throughout the staves, starting with two flats and moving through various combinations of sharps and flats. The music is written in a single system, with each staff containing four measures of music. The notation includes many accidentals, particularly sharps and flats, and is heavily slurred, indicating a continuous, flowing melody. The page number 127 is in the top right corner.

EXERCISE ON THE PERFECT CHORD,
MAJOR AND MINOR, IN ALL THE KEYS.

This musical exercise consists of twelve staves, each representing a different key signature. The first staff is in C major (no sharps or flats). The subsequent staves follow the circle of fifths: G major (one sharp), D major (two sharps), A major (three sharps), E major (four sharps), B major (five sharps), F# major (six sharps), C# major (seven sharps), G# major (seven sharps and one flat), D# major (eight sharps), A# major (nine sharps), E# major (ten sharps), and B# major (eleven sharps). Each staff contains a series of chords, primarily triads, with some dyads and quartets. The chords are marked with 'V' symbols, indicating a specific voicing or fingering. The exercise is designed to help students become familiar with the sound and construction of perfect chords in every key.

EXERCISE ON PERFECT CHORDS.

5.

This musical exercise consists of 12 staves of music in treble clef with a common time signature (C). The piece begins with a key signature of one flat (B-flat). The first staff is marked with a '5.' and contains a series of eighth-note chords. The subsequent staves continue this pattern, with various accidentals (flats and sharps) appearing to indicate different chord progressions. The notation includes many beamed eighth notes and some slurs, suggesting a continuous, flowing exercise. The key signature changes to one sharp (F-sharp) in the eighth staff and remains there until the end of the piece.

EXERCISE ON DOMINANT 7th CHORDS.

First appearing in original form, followed by 1st, 2nd and 3rd Inversions *

*Original 1st Inv. 2nd Inv. 3rd Inv.

6.



EXERCISE ON DIMINISHED 7th CHORDS

7. A musical exercise on a grand staff (seven staves) continuing the sequence of diminished 7th chords. The exercise is in a key with one sharp (F#) and a common time signature. The notation includes various accidentals (sharps, flats, naturals) and slurs to indicate the chord structure and voice leading. The exercise is numbered 7.

DIMINISHED 7th

8.

9.

EXERCISES ON SIXTHS.

These should be transposed into all Keys.

10.

11.



15.

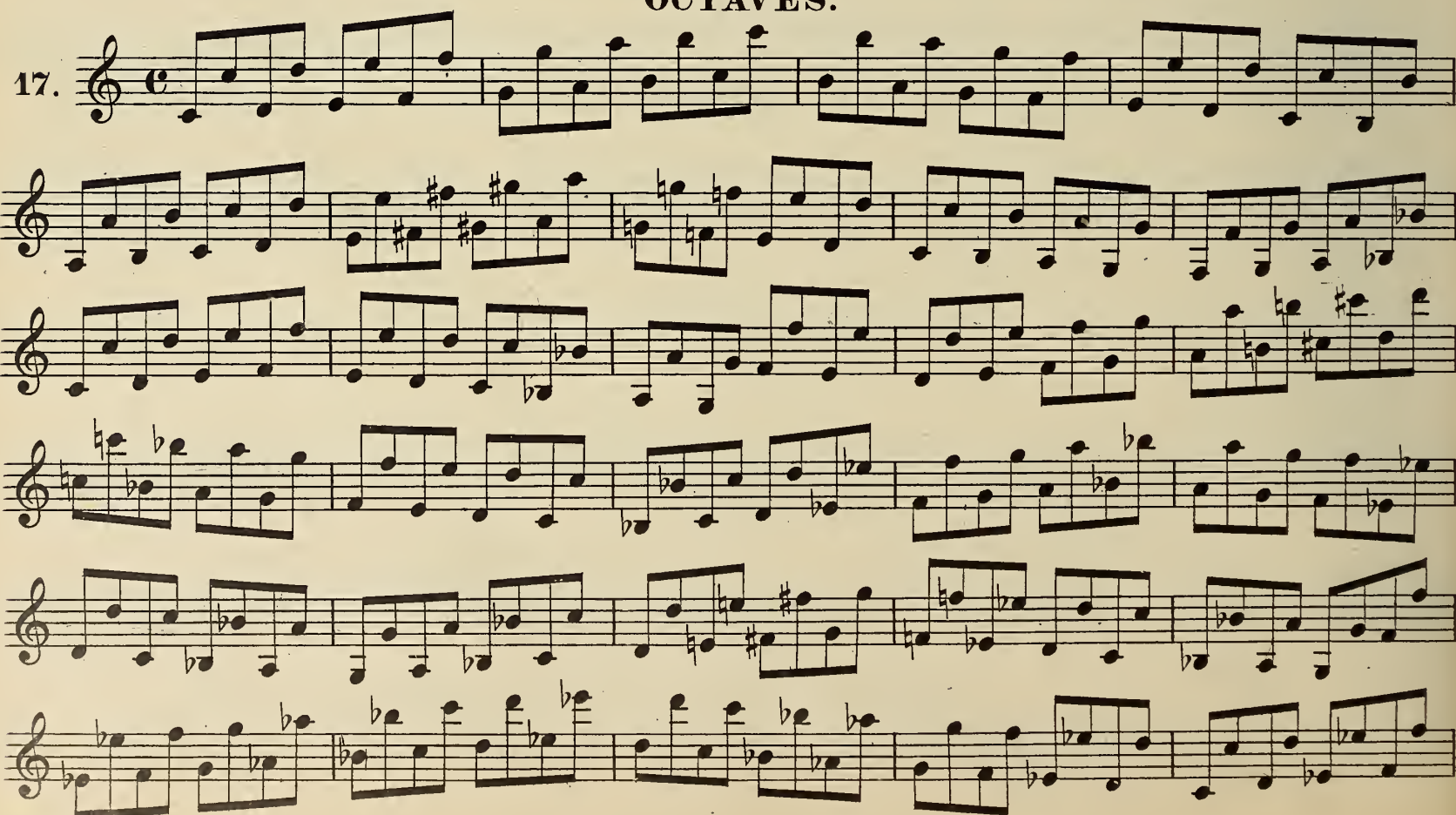


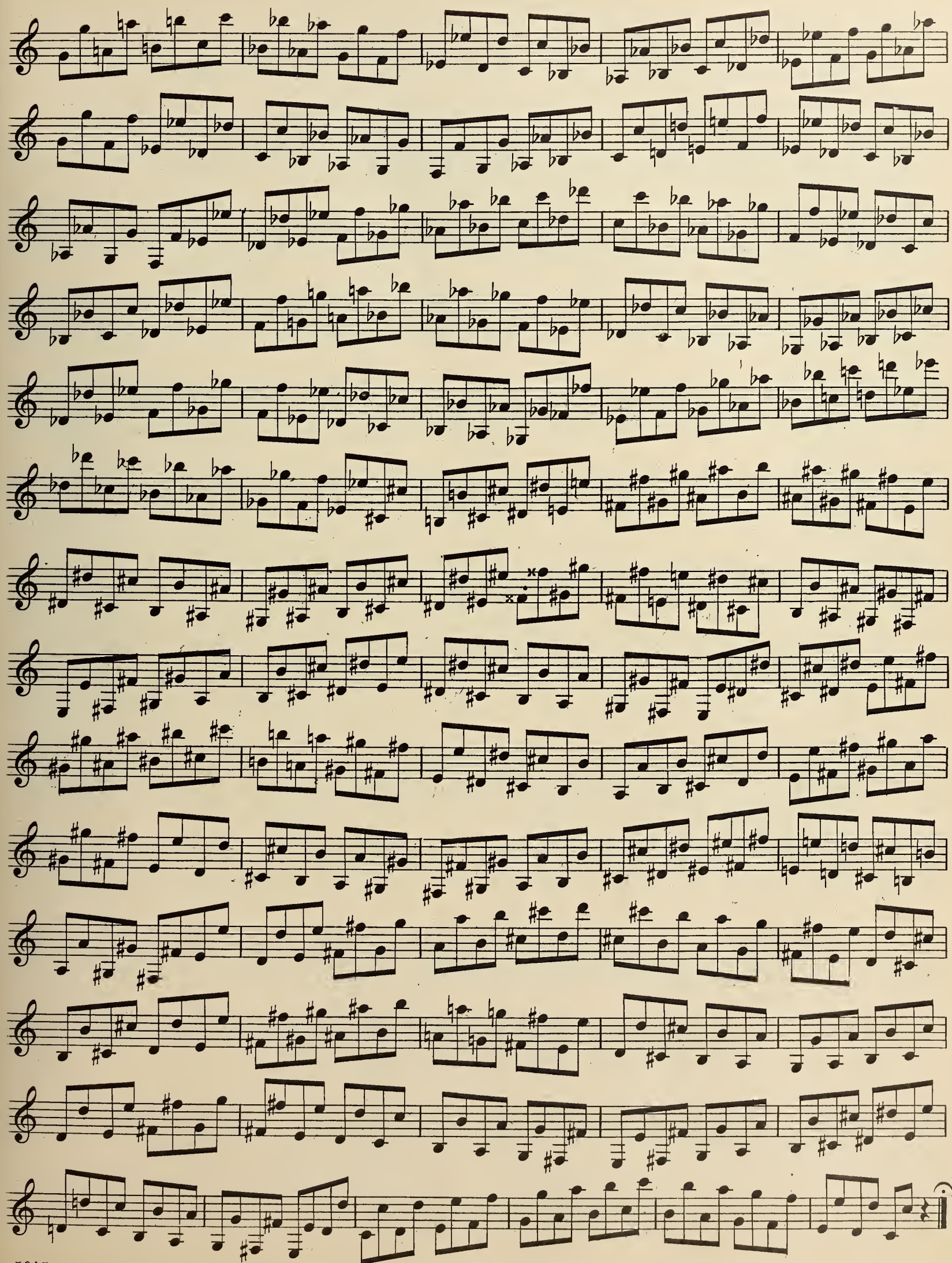
16.



OCTAVES.

17.





15 GRAND ETUDES.

To study the modern style, leading to the execution of Concert Pieces.

H. KLOSÉ.

Revised by C. L. STAATS.

Moderato. (♩ = 100.)

1.

p < >

dolce. *mf*

f *mf* *p* *f* *mf* *p*

dolce.

p < >

2

This page of musical notation, numbered 137, contains six systems of staves. The notation is written for a piano, with a key signature of one flat (B-flat) and a common time signature (C). The music is characterized by intricate melodic lines and complex rhythmic patterns.

The first system begins with a forte (*f*) dynamic and includes accents and trills. The second system features a crescendo leading to a forte (*f*) dynamic. The third system continues with a forte (*f*) dynamic and includes a trill. The fourth system introduces a *dolce* (sweet) marking and a piano (*p*) dynamic. The fifth system features a crescendo leading to a forte (*f*) dynamic. The sixth system concludes with a forte (*f*) dynamic and includes a trill.

The notation includes various musical symbols such as notes, rests, beams, slurs, accents, trills, and dynamic markings. The piece is written in a style typical of 19th-century piano literature.

This page of musical notation, numbered 138, contains six systems of music for piano. Each system consists of a grand staff with a treble and bass clef. The music is characterized by intricate, flowing melodic lines in the right hand, often featuring rapid sixteenth-note passages and complex chromatic patterns. The left hand provides a steady harmonic accompaniment with eighth and sixteenth notes. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings. A piano (*p*) marking is present in the fifth system. The piece concludes with trills (*tr*) in the final measures of the sixth system.

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The first staff begins with the marking *dolce.* and the second staff with *p* (piano). The music features flowing, arpeggiated patterns in both hands.
- System 2:** The second staff includes the marking *f* (forte) towards the end of the system.
- System 3:** The third staff includes the marking *f* (forte) at the beginning of the second measure.
- System 4:** The fourth staff continues the arpeggiated patterns with various accidentals (sharps and flats).
- System 5:** The fifth staff includes the marking *f* (forte) towards the end of the system.
- System 6:** The sixth staff includes the marking *f* (forte) towards the end of the system.

The notation is written in a standard musical format with treble and bass clefs, and various accidentals (sharps, flats, and naturals) are used throughout the piece.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical elements:

- System 1:** The right hand begins with a *dolce.* marking and a half note. The left hand plays a steady eighth-note accompaniment. A crescendo leads to a *f* (forte) dynamic.
- System 2:** The right hand features a series of eighth-note patterns. The left hand continues with eighth notes. A *f* dynamic is marked.
- System 3:** The right hand has a complex, rapid eighth-note passage. The left hand plays a simple eighth-note accompaniment.
- System 4:** The right hand continues with a rapid eighth-note passage. The left hand has a more active accompaniment. A *f* dynamic is marked.
- System 5:** The right hand features a series of eighth-note patterns. The left hand has a simple eighth-note accompaniment. A *dolce.* marking and a *p* (piano) dynamic are present.
- System 6:** The right hand has a series of eighth-note patterns. The left hand continues with eighth notes. A *f* dynamic is marked.
- System 7:** The right hand features a series of eighth-note patterns. The left hand continues with eighth notes. A *f* dynamic is marked.

This page of musical notation, numbered 141, contains six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is characterized by intricate melodic lines, often featuring trills (marked 'tr') and rapid passages. Dynamic markings include 'p' (piano) and 'f' (forte), with a 'cresc.' (crescendo) marking in the final system. The notation includes various musical symbols such as slurs, ties, and accidentals, indicating a complex and expressive piece.

Piano score for the first section of the piece, measures 1-16. The music is written for piano in a 2/4 time signature. The first system (measures 1-4) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 5-8) includes a trill (tr) in the treble staff and a forte (f) dynamic marking in the bass staff. The third system (measures 9-12) features a dolce (sweet) dynamic marking in the treble staff and a piano (p) dynamic marking in the bass staff. The fourth system (measures 13-16) continues the melodic and rhythmic development.

(60 = ♩) Andante.

2.
ROMANZA
Con
Variazioni.

Piano score for the second section of the piece, measures 17-24. The music is written for piano in a 2/4 time signature. The first system (measures 17-20) features a piano (p) dynamic marking in the treble staff. The second system (measures 21-24) features a piano (p) dynamic marking in the bass staff.

Piano score for the third section of the piece, measures 25-32. The music is written for piano in a 2/4 time signature. The first system (measures 25-28) features a forte (f) dynamic marking in the treble staff. The second system (measures 29-32) features a forte (f) dynamic marking in the bass staff.

This page contains six systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs joined). The key signature is one sharp (F#), and the time signature is 2/4. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The first system begins with a *f* marking in the right hand and a *p* marking in the left hand. The second system features a *p* marking in the right hand and a *f* marking in the left hand. The third system ends with a double bar line. The fourth system is labeled "1^{re} Variation." and begins with a *p* marking in the left hand. The fifth system begins with a *f* marking in the right hand and a *f* marking in the left hand. The sixth system ends with a *f* marking in the right hand and a *p* marking in the left hand.

The first system of musical notation consists of five measures. The right hand (treble clef) features a complex, rapid melody with many beamed sixteenth and thirty-second notes, often with slurs. The left hand (bass clef) provides a simpler accompaniment with quarter and eighth notes, including some rests. The key signature has one sharp (F#).

Brillamente.**2^e
Variation.**

The second system of musical notation, labeled '2^e Variation', consists of five measures. The right hand continues with a highly technical, rapid melody. The left hand features a rhythmic pattern of eighth notes with frequent rests, creating a syncopated effect. The key signature remains one sharp (F#).

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a complex melodic line in the right hand with many beamed sixteenth notes. The left hand has a simple bass line. A dynamic marking *f* (forte) is present.
- System 2:** Continues the melodic development in the right hand. The left hand has a steady bass line.
- System 3:** Similar to the previous systems, with a busy right hand and a supporting left hand.
- System 4:** The right hand has a more rhythmic, dotted-note pattern. The left hand has a simple bass line. Dynamic markings *f* and *p* (piano) are present.
- System 5:** A key signature change occurs to three sharps (F#, C#, G#). The right hand has a simple melodic line. The left hand has a steady bass line. A dynamic marking *dolce.* (dolce) is present.
- System 6:** The right hand has a more complex melodic line. The left hand has a steady bass line. A dynamic marking *f* is present.
- System 7:** The right hand has a simple melodic line. The left hand has a steady bass line. A dynamic marking *p* is present.

Allegretto.

3.
RONDO.

The musical score is for a piece titled "3. RONDO." in 6/8 time, marked "Allegretto." It is written for piano and violin. The piano part consists of a repeating eighth-note accompaniment in the left hand and a more melodic line in the right hand. The violin part provides a counter-melody. Dynamics include piano (*p*), forte (*f*), and a trill (*tr*). The key signature has one sharp (F#).

The score is organized into six systems, each with a piano staff and a violin staff. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system features a forte (*f*) dynamic and a trill (*tr*). The fifth system features a piano (*p*) dynamic. The sixth system features a forte (*f*) dynamic.

This page of musical notation, numbered 147, contains six systems of piano music. The notation is written for a piano, with a treble and bass staff for each system. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo) are used throughout. The word *FINE.* appears at the end of the first system. The notation includes many slurs and ties, indicating phrasing and continuity. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The page is numbered 5015 at the bottom left.

f *FINE.* *f*

f *f*

p *p* *f* *p*

f *p* *cresc.* *cresc.* *f*

f *p*

5015

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as dynamics, articulation, and slurs.

System 1: The first staff begins with a *dolce.* marking. The second staff has a *p* (piano) marking. The first staff has a *f* (forte) marking, followed by a *p* (piano) marking. The second staff has a *p* (piano) marking.

System 2: The first staff has a *p* (piano) marking. The second staff has a *f* (forte) marking.

System 3: The first staff has a *p* (piano) marking. The second staff has a *p* (piano) marking.

System 4: The first staff has a *p* (piano) marking. The second staff has a *p* (piano) marking.

System 5: The first staff has a *p* (piano) marking. The second staff has a *p* (piano) marking.

System 6: The first staff has a *p* (piano) marking. The second staff has a *p* (piano) marking.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical elements such as eighth and sixteenth notes, rests, and slurs. Dynamic markings are used throughout: *f* (forte) appears in the fourth and sixth systems, while *p* (piano) appears in the fourth, fifth, and sixth systems. The fourth system also includes accents (>) and a *D.C.* (Da Capo) marking at the end. The piece concludes with a double bar line in the sixth system.

Moderato. (♩ = 100.)

4. *f* > >

f > >

tr

tr

tr

tr

p

p dolce.

f >

3

3

f

This page of musical notation, numbered 151, contains six systems of staves. The notation is written in a key signature of one flat (B-flat) and includes various musical notations such as dynamics, trills, and articulation marks.

The first system features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and includes a trill (*tr*) in the final measure. The bass staff also begins with a forte (*f*) dynamic.

The second system continues the musical development, with the treble staff featuring a trill (*tr*) and the bass staff maintaining a forte (*f*) dynamic.

The third system introduces a new section marked *f* *Largement.* (forte, Largement). The treble staff features a trill (*tr*) and the bass staff maintains a forte (*f*) dynamic.

The fourth system features a trill (*tr*) in the treble staff and a forte (*f*) dynamic in the bass staff. The notation includes various articulation marks such as accents and slurs.

The fifth system begins with a *dolce.* (dolce) marking in the treble staff, indicating a softer, more delicate playing style. The bass staff maintains a forte (*f*) dynamic. The notation includes various articulation marks such as accents and slurs.

The sixth system continues the musical development, with the treble staff featuring a trill (*tr*) and the bass staff maintaining a forte (*f*) dynamic. The notation includes various articulation marks such as accents and slurs.

This page of musical notation, numbered 152, contains seven systems of piano music. Each system consists of two staves, with the upper staff typically containing more complex melodic lines and the lower staff providing harmonic support. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat). The music is characterized by intricate melodic patterns, including trills and slurs, and dynamic markings such as *p* (piano), *f* (forte), and *dolce* (sweet). The first system begins with a *p* marking. The second system also features a *p* marking. The third system includes a *p* marking. The fourth system includes a *p* marking. The fifth system includes a *f* marking. The sixth system includes a *dolce* marking and a *p* marking. The seventh system includes a *p* marking. The notation is written in a clear, professional style, typical of a printed musical score.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The notation includes various musical elements such as notes, rests, slurs, and dynamic markings.

- System 1:** Features a first and second ending bracket. The first ending leads back to the beginning of the system, while the second ending leads to a fortissimo (*f*) section.
- System 2:** Includes a piano (*p*) marking and a crescendo (*cresc.*) marking.
- System 3:** Includes a piano (*p*) marking.
- System 4:** Includes a dolce (*dolce.*) marking and a legato (*legato.*) marking.
- System 5:** Includes a fortissimo (*f*) marking.
- System 6:** Includes a fortissimo (*f*) marking.
- System 7:** Includes a piano (*p*) marking.

dolce.

f

f

tr

tr

f

tr

tr

dolce.

f

p

p

cresc.

This page of musical notation is for piano and consists of six systems of staves. The first system begins with a *dolce.* marking. The second and third systems feature a forte (*f*) dynamic. The fourth system includes trills (*tr*) and a forte (*f*) dynamic. The fifth system features trills (*tr*) and a *dolce.* marking. The sixth system includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical elements:

- System 1:** Features a piano (*p*) dynamic marking. The right hand has a complex, rapid melodic line with many beamed sixteenth notes and trills. The left hand provides a steady accompaniment of eighth notes.
- System 2:** Continues the intricate melodic development in the right hand, with frequent trills and slurs.
- System 3:** The right hand's melody becomes more fluid, with longer note values and fewer trills, though some trills remain. The left hand continues its accompaniment.
- System 4:** Introduces trills (*tr*) in the right hand. The left hand has some longer note values, including a half note.
- System 5:** Features a forte (*f*) dynamic marking and a crescendo hairpin. The right hand has a very dense, rapid passage with many trills. The left hand has a more active accompaniment.
- System 6:** Begins with a *dolce.* (dolce) marking. The right hand has a more melodic, flowing line. The left hand has a simple accompaniment of eighth notes. The system concludes with a final *f* dynamic marking.

(♩ = 50)

5.
ANDANTE
Sostenuto.

This musical score is for a piano piece, marked "ANDANTE Sostenuto." The tempo is indicated as 50 beats per minute (♩ = 50). The score is written for piano (p) and features a variety of musical notations including eighth notes, sixteenth notes, triplets, and trills. The dynamics range from piano (p) to forte (f). The score is organized into eight systems, each with a grand staff (treble and bass clef). The key signature is one flat (B-flat). The piece begins with a forte (f) dynamic and a half note rest in the right hand, followed by a series of eighth notes in the left hand. The tempo is marked as 50 beats per minute. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and trills. The dynamics range from piano (p) to forte (f). The score is organized into eight systems, each with a grand staff (treble and bass clef). The key signature is one flat (B-flat). The piece begins with a forte (f) dynamic and a half note rest in the right hand, followed by a series of eighth notes in the left hand.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various musical elements such as slurs, ties, and dynamic markings. The first system begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. The second system continues with a fortissimo (*ff*) dynamic. The third system also features a fortissimo (*ff*) dynamic. The fourth system transitions to a piano (*p*) dynamic. The fifth system includes a trill (*tr*) and a piano (*p*) dynamic. The sixth system is marked *dolce.* (dolce) and begins with a forte (*f*) dynamic. The seventh system concludes with a piano (*p*) dynamic. The notation is dense, with many sixteenth and thirty-second notes, and various phrasing slurs.

Mouvt de Valse.

6.
RONDO
Allegro.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical elements:

- System 1:** Features a continuous melody in the right hand with eighth-note patterns and a bass line with quarter notes and rests.
- System 2:** Includes a forte (*f*) dynamic marking in the left hand and a *dolce.* (sweet) marking in the right hand. A trill (*tr*) is indicated on a note in the right hand.
- System 3:** Features a forte (*f*) dynamic marking in the left hand and a trill (*tr*) in the right hand.
- System 4:** Includes a trill (*tr*) in the right hand and a piano (*p*) dynamic marking in the left hand.
- System 5:** Features a trill (*tr*) in the right hand and a piano (*p*) dynamic marking in the left hand.
- System 6:** Includes a forte (*f*) dynamic marking in the left hand and a piano (*p*) dynamic marking in the right hand.
- System 7:** Features a piano (*p*) dynamic marking in the right hand and a piano (*p*) dynamic marking in the left hand.

This page of musical notation is for a piano piece, consisting of seven systems of staves. The notation includes various musical elements such as notes, rests, trills, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The piece features a variety of musical textures, including rapid sixteenth-note passages, sustained chords, and trills. Dynamic markings include *f* (forte), *p* (piano), and *tr* (trill). The notation is written in a standard musical style with a clear layout and a variety of musical symbols.

The first system shows a complex texture with rapid sixteenth-note passages in the right hand and sustained chords in the left hand. The second system continues this texture with similar patterns. The third system introduces a *f* (forte) dynamic marking. The fourth system features a *f* (forte) dynamic marking and a trill in the right hand. The fifth system includes a *tr* (trill) marking and a *p* (piano) dynamic marking. The sixth system continues with a *p* (piano) dynamic marking. The seventh system concludes with a *f* (forte) dynamic marking and a trill in the right hand.

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as notes, rests, trills, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The dynamics range from *p* (piano) to *f* (forte). The notation is written in a standard musical style with a clear layout and a variety of musical symbols.

System 1: The first system features a trill in the right hand and a piano (*p*) dynamic marking. The left hand plays a steady eighth-note accompaniment.

System 2: The second system includes a forte (*f*) dynamic marking. The right hand has a melodic line with some grace notes, while the left hand continues with the eighth-note accompaniment.

System 3: The third system shows a piano (*p*) dynamic marking. The right hand has a melodic line with some grace notes, and the left hand continues with the eighth-note accompaniment.

System 4: The fourth system features a piano (*p*) dynamic marking. The right hand has a melodic line with some grace notes, and the left hand continues with the eighth-note accompaniment.

System 5: The fifth system features a piano (*p*) dynamic marking. The right hand has a melodic line with some grace notes, and the left hand continues with the eighth-note accompaniment.

System 6: The sixth system features a forte (*f*) dynamic marking. The right hand has a melodic line with some grace notes, and the left hand continues with the eighth-note accompaniment.

This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical elements:

- System 1:** Features a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line. A long slur covers the first two measures.
- System 2:** Includes dynamic markings *p* (piano) and *f* (forte). The right hand has a series of eighth-note runs, while the left hand has a more rhythmic accompaniment.
- System 3:** Continues the melodic development in the right hand with slurs and ties.
- System 4:** Features a trill (*tr.*) in the right hand and a *p* marking in the left hand.
- System 5:** Similar to System 4, with a trill in the right hand.
- System 6:** Includes multiple trills (*tr.*) in the right hand and a *p* marking in the left hand.
- System 7:** Starts with a *cresc.* (crescendo) marking. The right hand has a series of slurred eighth-note figures.
- System 8:** Ends with a *p* marking in the left hand. The right hand continues with slurred eighth-note patterns.

This page of musical notation, numbered 163, contains eight systems of piano music. Each system consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat). The notation includes various musical elements:

- System 1:** Features a forte (*f*) dynamic. The upper staff has a series of eighth-note runs, while the lower staff has a more melodic line with some rests.
- System 2:** Continues the melodic and harmonic development with similar eighth-note patterns.
- System 3:** Shows a continuation of the eighth-note runs in both staves.
- System 4:** Includes a forte (*f*) dynamic marking. The upper staff has a melodic line with some slurs, and the lower staff has a more active line.
- System 5:** Features trills (*tr*) in both staves, followed by a piano (*p*) dynamic marking.
- System 6:** Continues the piano (*p*) section with melodic lines and some rests.
- System 7:** Includes a forte (*f*) dynamic marking. The upper staff has a melodic line with slurs, and the lower staff has a more active line.
- System 8:** Ends the page with a final melodic line in the upper staff and a more active line in the lower staff.

Moderato. (♩ = 92.)

This page contains seven systems of musical notation for a piano piece. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked "Moderato" with a quarter note equal to 92 beats per minute. The notation includes various dynamics such as *ff* (fortissimo), *p* (piano), *f* (forte), and *dolce* (dolce). There are also articulation marks like accents and slurs, and a triplet of eighth notes in the second system. The piece begins with a measure number of 7. The notation is written for a grand piano, with a treble and bass staff for each system.

7. *ff*

p *f*

f *f* *f* *f*

f

dolce.

f *f*

This page of musical notation is for a piano piece, consisting of seven systems of staves. The key signature is two sharps (F# and C#). The notation includes various musical elements such as dynamics, articulation, and fingerings.

System 1: Treble clef starts with a piano (*p*) dynamic, followed by a forte (*f*) section with a triplet of eighth notes. The bass clef provides a steady eighth-note accompaniment.

System 2: The treble clef features a series of slurs and accents, with a forte (*f*) dynamic. The bass clef continues with eighth notes, including some rests.

System 3: The treble clef has a forte (*f*) dynamic and includes a triplet of eighth notes. The bass clef has a forte (*f*) dynamic and continues with eighth notes.

System 4: The treble clef features a forte (*f*) dynamic and a triplet of eighth notes. The bass clef has a forte (*f*) dynamic and continues with eighth notes.

System 5: The treble clef has a forte (*f*) dynamic and includes a triplet of eighth notes. The bass clef has a forte (*f*) dynamic and continues with eighth notes.

System 6: The treble clef has a forte (*f*) dynamic and includes a triplet of eighth notes. The bass clef has a forte (*f*) dynamic and continues with eighth notes.

System 7: The treble clef starts with a forte (*f*) dynamic, followed by a piano (*p*) section. The bass clef starts with a forte (*f*) dynamic, followed by a piano (*p*) section.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Treble staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. It features slurs and ties across measures.
- System 2:** Continues the melodic and harmonic development with slurs and ties.
- System 3:** Treble staff features a rapid ascending scale. A *rf* (ritardando-forte) marking is present. The bass staff has a steady eighth-note accompaniment.
- System 4:** Treble staff continues the rapid scale. The bass staff has a more complex rhythmic pattern with eighth and sixteenth notes.
- System 5:** Treble staff begins with a triplet of eighth notes, marked with a *p* dynamic. The bass staff also has a *p* dynamic and features a steady eighth-note accompaniment.
- System 6:** Treble staff features trills (*tr*) over the rapid scale. The bass staff has a steady eighth-note accompaniment.
- System 7:** Treble staff continues with trills (*tr*). The bass staff has a steady eighth-note accompaniment.

This page of musical notation, numbered 167, contains seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, trills, and dynamic markings. The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system features a trill in the treble and a steady bass line. The third system has a melodic line in the treble and a bass line with some rests. The fourth system includes a trill in the treble and a bass line with dynamic markings. The fifth system shows a melodic line in the treble and a bass line with dynamic markings. The sixth system has a melodic line in the treble and a bass line with dynamic markings. The seventh system features a melodic line in the treble and a bass line with dynamic markings. The notation is written in a clear, professional style, typical of a musical score.

This page of musical notation is for a piano piece, consisting of six systems of staves. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.
- System 2:** Continues the accompaniment with some rests in the right hand.
- System 3:** Includes a trill (tr) in the right hand and a forte (f) dynamic marking.
- System 4:** Shows a forte (f) dynamic marking and a crescendo hairpin.
- System 5:** Features a forte (f) dynamic marking and a crescendo hairpin.
- System 6:** Includes a forte (f) dynamic marking and a crescendo hairpin.

The notation is written in a standard musical style with treble and bass clefs, and various musical notations including triplets, trills, and dynamic markings.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as trills (marked 'tr'), grace notes (marked 'x'), and dynamic markings including *f* (forte), *p* (piano), and *dolce.* (dolce). The piece features intricate melodic lines with many slurs and ornaments, and a bass line that often provides harmonic support with sustained notes and rhythmic patterns. The final system concludes with a *p* marking and a *dolce.* instruction.

5015

dolce.

f

mf

p

p

p

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 4/4. The notation includes various musical elements:

- System 1:** Treble staff has a complex melodic line with many slurs and ties. Bass staff has a simpler accompaniment.
- System 2:** Treble staff continues the melodic line. Bass staff has a steady eighth-note accompaniment.
- System 3:** Treble staff has a melodic line with many slurs. Bass staff has a steady eighth-note accompaniment.
- System 4:** Treble staff begins with a trill (tr) and a forte (f) dynamic marking. Bass staff has a steady eighth-note accompaniment. Dynamic markings 'p' (piano) appear in the middle of the system.
- System 5:** Treble staff has a melodic line with many slurs. Bass staff has a steady eighth-note accompaniment.
- System 6:** Treble staff has a melodic line with many slurs. Bass staff has a steady eighth-note accompaniment.
- System 7:** Treble staff has a melodic line with many slurs. Bass staff has a steady eighth-note accompaniment. Dynamic markings 'f' (forte) appear in the middle of the system.

Andante grazioso.

8. *f* *tr* *p* *pp* *cresc.* *p* *f* *p* *f* *p* *pp*

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps). The notation includes various musical elements:

- System 1:** Features a complex melodic line in the right hand with many accidentals and a steady eighth-note accompaniment in the left hand.
- System 2:** Includes a triplet in the right hand, a piano (*p*) dynamic marking, a crescendo (*cresc.*) marking, a forte (*f*) dynamic marking, and trills (*tr*) in the right hand.
- System 3:** Features a rapid sixteenth-note passage in the right hand, a piano (*p*) dynamic marking, a crescendo (*cresc.*) marking, a tempo change to *a tempo.*, a forte (*f*) dynamic marking, and a *sostenuto.* marking.
- System 4:** Includes triplet markings (*3*) in the right hand and a forte (*f*) dynamic marking.
- System 5:** Features a trill (*tr*) in the right hand and a piano (*p*) dynamic marking.
- System 6:** Includes a forte (*f*) dynamic marking and a series of accents (>) in the right hand.
- System 7:** Features a triplet (*3*) in the right hand and a piano (*p*) dynamic marking.

Allegro alla Polaca.

9.

This musical score is for a piece titled "Allegro alla Polaca." It is written for piano in 3/4 time and the key of D major (two sharps). The score consists of seven systems of two staves each. The first system is marked with a "9." and begins with a forte (*f*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The second system features a forte (*f*) dynamic in the right hand. The third system includes a section marked with a repeat sign and a piano (*p*) dynamic in both hands. The fourth system features a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fifth system features a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The sixth system features a forte (*f*) dynamic in the right hand. The seventh system features a forte (*f*) dynamic in the right hand. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The right hand features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The left hand has a simpler accompaniment with eighth and sixteenth notes.
- System 2:** Similar to the first system, with intricate right-hand passages and a steady left-hand accompaniment.
- System 3:** The right hand continues with rapid, flowing lines. A dynamic marking of *f* (forte) appears in the left hand.
- System 4:** The right hand has a more melodic, arpeggiated quality. The left hand continues with a rhythmic accompaniment. A dynamic marking of *f* is present.
- System 5:** The right hand features a series of descending and ascending arpeggiated figures. The left hand has a steady eighth-note accompaniment. The system ends with a double bar line and the word *Fine.*
- System 6:** This system begins with a new melodic phrase in the right hand, marked with an accent (>). It includes a sixteenth-note triplet marked with a '6'. The left hand has a simple accompaniment.

This page of musical notation, numbered 176, contains eight systems of staves. Each system consists of a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The music is written in a style typical of 19th-century piano literature, featuring a variety of note values, rests, and dynamic markings. The dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). The notation includes many slurs, ties, and accidentals, suggesting a complex and expressive piece. The page is numbered 176 in the top left corner and 5015 in the bottom left corner.

This page of musical notation consists of eight systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble staff and a more rhythmic accompaniment in the bass staff. The second system begins with a forte (*f*) dynamic marking in the treble staff and a piano (*p*) marking in the bass staff. The third system continues the melodic development in the treble staff. The fourth system features a triplet of eighth notes in the treble staff. The fifth system shows a trill (*tr*) in the treble staff. The sixth system begins with a forte (*f*) dynamic marking in the bass staff. The seventh system starts with a piano (*p*) dynamic marking in both staves. The eighth system concludes the piece with a double bar line and a repeat sign. The page number 177 is in the top right corner, and the number 5015 is in the bottom left corner.

Moderato affetuoso.

10.

This musical score is for a piano piece in E-flat major, 3/4 time, marked "Moderato affetuoso." The piece consists of 10 measures. The notation is arranged in six systems, each with a grand staff (treble and bass clef). The first system begins with a piano (*p*) dynamic and a half note rest in the right hand. The second system features a crescendo leading to a forte (*f*) dynamic. The third system includes the instruction "Legerement." (lightly) above the right hand. The fourth system contains a piano (*p*) dynamic marking. The fifth system features a forte (*f*) dynamic marking. The sixth system begins with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

This page of musical notation, numbered 179, contains six systems of staves. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a forte (*f*) dynamic, a *poco ritenuto.* (slightly ritardando) instruction, and a *dolce.* (sweetly) instruction. The second system includes a piano (*p*) dynamic. The third system also includes a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic. The notation is complex, with many sixteenth and thirty-second notes, and various articulations and phrasings.

This page of musical notation is for a piano piece, likely in a minor key given the key signature of two flats. It consists of seven systems of staves, each with a treble and bass staff joined by a brace. The notation includes a variety of musical elements:

- System 1:** Features a trill (tr) in the right hand and a *dolce.* marking in the left hand.
- System 2:** Continues the melodic and harmonic development with flowing lines in both hands.
- System 3:** Includes a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.
- System 4:** Shows complex rhythmic patterns and dynamic contrasts, with markings for *f*, *p*, and *f* in both hands.
- System 5:** Features a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.
- System 6:** Continues the piece with flowing lines in both hands.
- System 7:** The final system on the page, showing a continuation of the melodic and harmonic themes.

The notation is detailed, with many slurs, ties, and dynamic markings indicating the performer's intended expression and phrasing.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked *Legerement.* in the first system. The notation includes various musical elements such as eighth and sixteenth notes, rests, and slurs. Dynamic markings include *f* (forte) and *p* (piano). The piece concludes with a final cadence in the sixth system.

Legerement.

p

f *p*

f

This page of musical notation, numbered 182, contains seven systems of piano music. Each system consists of two staves, with the upper staff typically containing more complex melodic lines and the lower staff providing harmonic support. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings *f* (forte) and *p* (piano) are present in the second system. The final system includes a trill, indicated by the abbreviation *tr*. The overall style is characteristic of 19th-century piano literature.

First system of a musical score in B-flat major (two flats). The right hand features a melodic line with slurs and a *dolce.* marking. The left hand provides a steady accompaniment of eighth notes.

Second system of the musical score, continuing the melodic and accompanimental lines from the first system.

Third system of the musical score, featuring a *f* (forte) dynamic marking in the right hand.

Fourth system of the musical score, marked **Adagio.** and *p* (piano). It includes a measure number '11.' and a *f* (forte) dynamic marking.

Fifth system of the musical score, continuing the melodic and accompanimental lines.

Sixth system of the musical score, featuring a *f* (forte) dynamic marking and a *p* (piano) dynamic marking.

Seventh system of the musical score, featuring a *f* (forte) dynamic marking.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a *pp* (pianissimo) marking in the treble staff and a *p* (piano) marking in the bass staff. The second system has a *p* marking in the bass staff. The third system has a *f* (forte) marking in the treble staff. The fourth system has a *f* marking in the treble staff. The fifth system has a *p* marking in the treble staff and a *f* marking in the bass staff. The sixth system has a *p* marking in the treble staff and a *f* marking in the bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a *pp* (pianissimo) marking in the treble staff and a *p* (piano) marking in the bass staff. The second system has a *p* marking in the bass staff. The third system has a *f* (forte) marking in the treble staff. The fourth system has a *f* marking in the treble staff. The fifth system has a *p* marking in the treble staff and a *f* marking in the bass staff. The sixth system has a *p* marking in the treble staff and a *f* marking in the bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings.

This page of musical notation is for a piano piece, consisting of six systems of staves. The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** The right hand features a complex melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).
- System 2:** The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A *p* dynamic is marked.
- System 3:** The right hand has a melodic line with a trill-like figure. The left hand continues the accompaniment. A *p* dynamic is marked.
- System 4:** The right hand features a melodic line with a trill-like figure. The left hand continues the accompaniment. A *p* dynamic is marked.
- System 5:** The right hand has a melodic line with a trill-like figure. The left hand continues the accompaniment. A *p* dynamic is marked.
- System 6:** The right hand features a melodic line with a trill-like figure. The left hand continues the accompaniment. A *p* dynamic is marked.

Allegro con amabile.

12.

p

p

p

f

p

f

f

This page of musical notation, numbered 187, contains seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat). The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings such as *p* (piano), *f* (forte), and *f*> (f marcato). Several systems include triplet markings (3) over groups of notes. The first system begins with a *p* marking. The second system also features a *p* marking. The third system includes *p* and *f* markings, with a crescendo leading to *f*. The fourth system features *f* and *p* markings. The fifth system includes *p* and *f* markings. The sixth system features *f* markings and triplet markings. The seventh system ends with a *p* marking.

This page of musical notation is for a piano piece, consisting of six systems of staves. Each system has a treble staff and a bass staff, both in a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as eighth and sixteenth notes, rests, and slurs. Dynamic markings include a piano (*p*) marking at the beginning of the first system and another *p* marking in the fourth system. There are also triplet markings (indicated by a '3' over a group of notes) in the fourth system. The piece concludes with a double bar line at the end of the sixth system.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings.

The first system shows a continuous flow of eighth notes in the right hand, with the left hand providing a steady accompaniment of eighth notes. The second system continues this pattern, with a slight increase in the complexity of the right-hand figures. The third system introduces a *cresc.* (crescendo) marking in the right hand, which is sustained by a long note. The fourth system features a *cresc.* marking in the left hand, followed by a *f* (forte) dynamic in the right hand, and a *ff* (fortissimo) dynamic in the left hand. The fifth system begins with a *f* dynamic in both hands, followed by a *p* (piano) dynamic in the right hand. The sixth system concludes with a *pp* (pianissimo) dynamic in the right hand and a *D.C.* (Da Capo) marking at the end of the piece.

Allegro grandioso.

13.

f

p *dolce.*

p

p

p *Largement.*

f

f *p*

This page of musical notation, numbered 191, contains seven systems of piano music. Each system consists of two staves, with the upper staff typically containing more complex melodic lines and the lower staff providing harmonic support. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are used throughout, including *f* (forte), *p* (piano), and crescendo/decrescendo hairpins. The key signature changes from three flats (B-flat, E-flat, A-flat) in the first system to three sharps (F-sharp, C-sharp, G-sharp) in the second system, and then returns to three flats in the third system. The music is characterized by intricate fingerings and expressive phrasing.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements:

- System 1:** Treble staff has a complex melodic line with many sixteenth and thirty-second notes. Bass staff has a simpler line with eighth and quarter notes. Dynamic marking *p* (piano) is present.
- System 2:** Treble staff continues the complex melodic line. Bass staff has a line with eighth and quarter notes.
- System 3:** Treble staff continues the complex melodic line. Bass staff has a line with eighth and quarter notes.
- System 4:** Treble staff has a complex melodic line with many sixteenth and thirty-second notes. Bass staff has a line with eighth and quarter notes. Dynamic marking *f* (forte) is present.
- System 5:** Treble staff has a complex melodic line with many sixteenth and thirty-second notes. Bass staff has a line with eighth and quarter notes. Dynamic marking *f* (forte) is present.
- System 6:** Treble staff has a complex melodic line with many sixteenth and thirty-second notes. Bass staff has a line with eighth and quarter notes. Dynamic marking *p* (piano) is present.

This page of musical notation is for a piano piece, likely in a minor key given the key signature of three flats. It consists of seven systems, each with a grand staff (treble and bass clefs). The notation is highly detailed, featuring complex melodic lines with many slurs, ties, and ornaments, as well as dense harmonic accompaniment. Dynamic markings such as *f* (forte), *p* (piano), and *f* *>* (accent) are used throughout. Articulation marks like accents and staccato are also present. The piece shows a variety of rhythmic patterns, including sixteenth and thirty-second notes, and some triplet markings. The overall style is characteristic of late 19th or early 20th-century piano music.

This page of musical notation is for a piano piece, likely in a minor key as indicated by the three flats in the key signature. It consists of six systems, each with a grand staff (treble and bass clefs). The notation includes various musical elements:

- System 1:** Features a melody in the right hand with slurs and accents (>). The left hand provides a harmonic accompaniment. Dynamics include *p* (piano) and *f* (forte).
- System 2:** Continues the melodic and harmonic development. The right hand has more complex phrasing with slurs and accents. Dynamics include *f* and *p*.
- System 3:** Introduces triplet markings (*3*) in both hands, indicating a change in rhythmic pattern. Dynamics include *f* and *p*.
- System 4:** Features a very loud *f* dynamic in the right hand, with a rapid, ascending scale-like passage. The left hand has a simpler accompaniment. Dynamics include *f* and *p*.
- System 5:** The right hand continues with a rapid, descending scale-like passage. Dynamics include *p*.
- System 6:** The final system on the page, showing a continuation of the rapid passages in the right hand and a steady accompaniment in the left hand. Dynamics include *p*.

This page of musical notation, numbered 195, contains six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The notation is highly detailed, featuring a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. Specific musical features include a trill (*tr*) in the fourth system and several triplet markings (*3*) in the sixth system. The piece concludes with a double bar line and a final *f* marking.

Adagio.

14. *dolce.*

This musical score page contains measures 14 through 21 of a piece marked 'Adagio'. The music is written for a grand staff (treble and bass clefs) in a key with four flats (B-flat major or D-flat minor). The tempo is 'Adagio' and the initial dynamic is 'dolce'. The score is divided into three systems, each with two staves. The first system (measures 14-16) features a melody in the treble staff with a 'dolce' marking and a piano accompaniment in the bass staff. The second system (measures 17-19) continues the melody with a 'f' (forte) dynamic marking. The third system (measures 20-21) concludes the passage with a final melodic flourish in the treble staff and a corresponding bass line. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.



Graziosamente.

15. *tr*
p

f *>*

f *>*

tr
p
p

tr
f
f

This page of musical notation, numbered 199, contains seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system includes piano (*p*) and forte (*f*) markings. The third system ends with a piano (*p*) marking. The fourth system continues the melodic development. The fifth system features a crescendo (*cresc.*) marking. The sixth system includes a forte (*f*) marking. The seventh system concludes with a piano (*p*) marking. The overall texture is dense and expressive, typical of late 19th or early 20th-century piano repertoire.

This page of musical notation is for a piano piece, featuring six systems of staves. The key signature is B-flat major (two flats). The notation includes various dynamics and articulations:

- System 1:** Dynamics include *f* > *p* *f* > and < *f* >. The first staff has a *p* dynamic.
- System 2:** Dynamics include *fp*, *pp*, and *f*.
- System 3:** Dynamics include *pp*, *f*, and *pp*. There are also accents (>) on some notes.
- System 4:** Dynamics include *f* and *f*. There are accents (>) on some notes.
- System 5:** Dynamics include *p* and *p*. There are accents (>) on some notes.
- System 6:** Dynamics include *p* and *p*. There are accents (>) on some notes.
- System 7:** Dynamics include *p* and *p*. There are accents (>) on some notes.
- System 8:** Dynamics include *p* and *p*. There are accents (>) on some notes.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements:

- System 1:** Treble staff has a series of eighth-note chords with accents. Bass staff has a melodic line starting with a forte (*f*) dynamic.
- System 2:** Treble staff continues with eighth-note chords. Bass staff has a melodic line with a forte (*f*) dynamic and a piano (*p*) dynamic.
- System 3:** Treble staff features a trill (*tr*) and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. Bass staff has a melodic line with a forte (*f*) dynamic.
- System 4:** Treble staff has a melodic line with a piano (*p*) dynamic and a trill (*tr*). Bass staff has a melodic line with a piano (*p*) dynamic.
- System 5:** Treble staff has a melodic line with a piano (*p*) dynamic. Bass staff has a melodic line with a piano (*p*) dynamic.
- System 6:** Treble staff has a melodic line with a piano (*p*) dynamic. Bass staff has a melodic line with a piano (*p*) dynamic.

The notation concludes with a double bar line and the instruction *D. C.* (Da Capo).

1
C MAJOR.

2
C MAJOR.

3
A MINOR.

4
F MAJOR.

5
D MINOR.

6
G MAJOR.


7
E MINOR.


8
E MAJOR.


5015

Accent well the first note of each group.

By H. KLOSÉ.
Edited and revised by
C. L. STAATS.

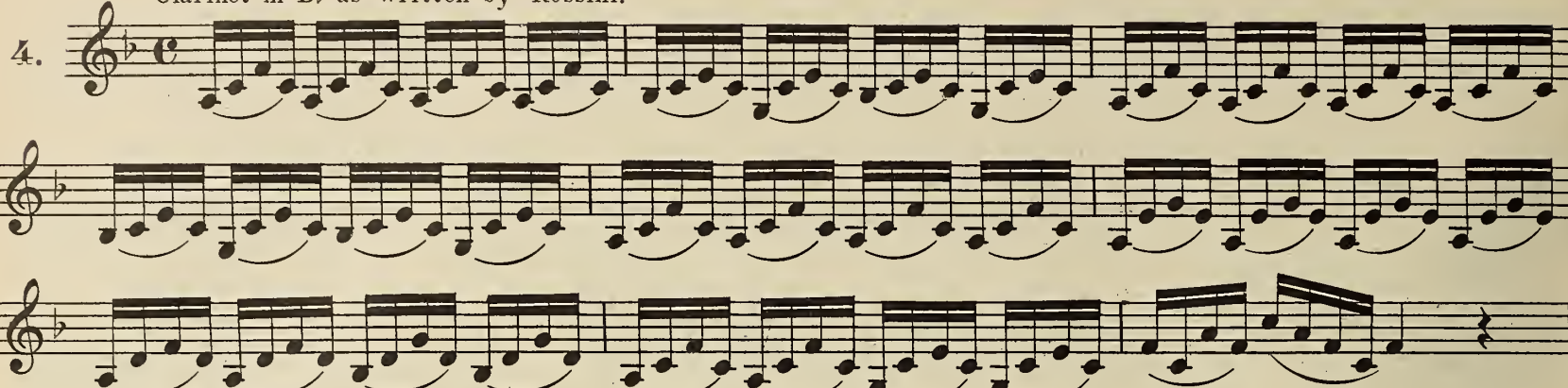
1. 

2. 

3. 

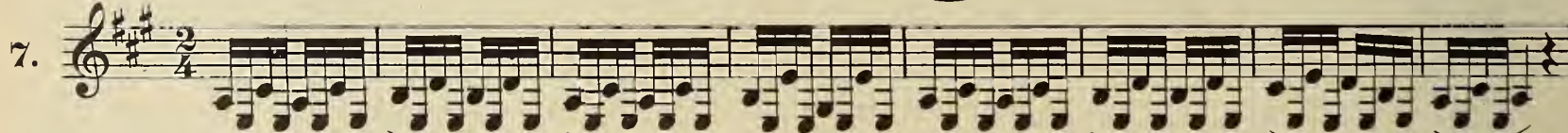
Clarinet accompaniment in La Gazza Ladra with different transpositions to suit the singers.

Clarinet in B \flat as written by Rossini.

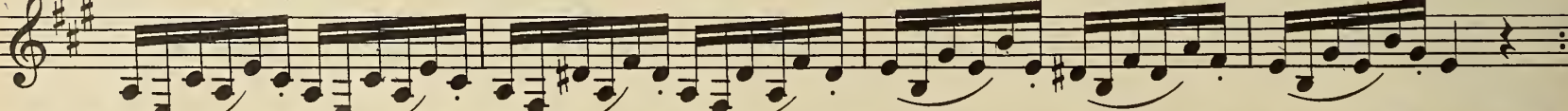
4.  Musical notation for Clarinet in B \flat , measures 1-12. The notation is in treble clef, key of B \flat (one flat), and common time (C). It consists of three staves of music, each containing a series of eighth notes with slurs, forming a continuous melodic line.


5. Clar. in A  Musical notation for Clarinet in A, measures 1-12. The notation is in treble clef, key of A (no sharps or flats), and common time (C). It consists of three staves of music, each containing a series of eighth notes with slurs, forming a continuous melodic line.

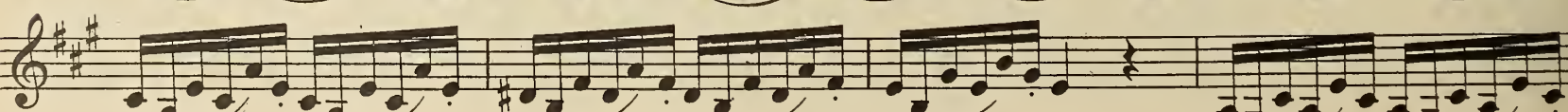
6.  Musical notation for Clarinet in D, measures 1-12. The notation is in treble clef, key of D (two sharps), and common time (C). It consists of three staves of music, each containing a series of eighth notes with slurs, forming a continuous melodic line.


7.  Musical notation for Clarinet in D, measures 1-12. The notation is in treble clef, key of D (two sharps), and 2/4 time. It consists of three staves of music, each containing a series of eighth notes with slurs, forming a continuous melodic line.

8.  Musical notation for Clarinet in D, measures 1-12. The notation is in treble clef, key of D (two sharps), and 6/8 time. It consists of three staves of music, each containing a series of eighth notes with slurs, forming a continuous melodic line.

 Musical notation for Clarinet in D, measures 1-12. The notation is in treble clef, key of D (two sharps), and 6/8 time. It consists of three staves of music, each containing a series of eighth notes with slurs, forming a continuous melodic line.

 Musical notation for Clarinet in D, measures 1-12. The notation is in treble clef, key of D (two sharps), and 6/8 time. It consists of three staves of music, each containing a series of eighth notes with slurs, forming a continuous melodic line.

 Musical notation for Clarinet in D, measures 1-12. The notation is in treble clef, key of D (two sharps), and 6/8 time. It consists of three staves of music, each containing a series of eighth notes with slurs, forming a continuous melodic line.

 Musical notation for Clarinet in D, measures 1-12. The notation is in treble clef, key of D (two sharps), and 6/8 time. It consists of three staves of music, each containing a series of eighth notes with slurs, forming a continuous melodic line.

This lesson can be played in F major: you merely use a one flat signature and read the same notes.

9.

10.

11.

12.

13.

14.

Vivace.

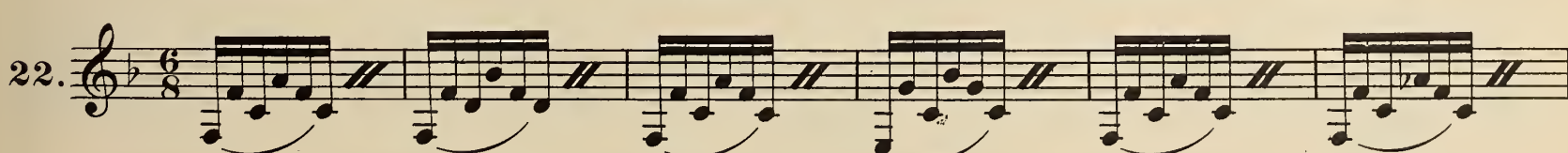
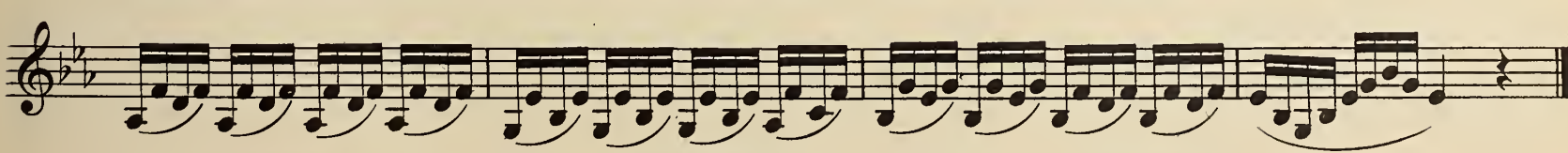
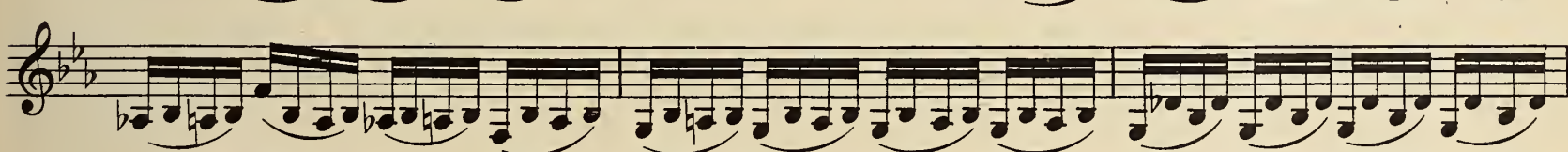
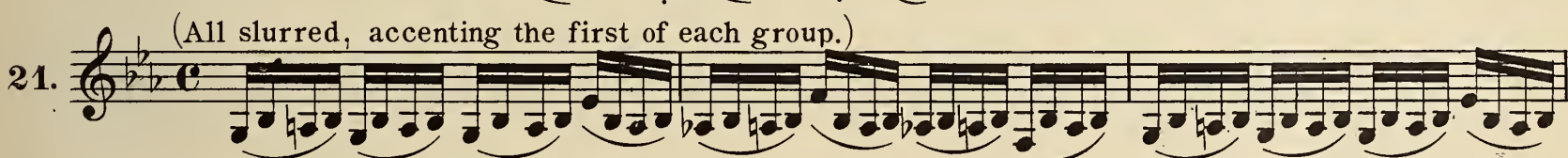
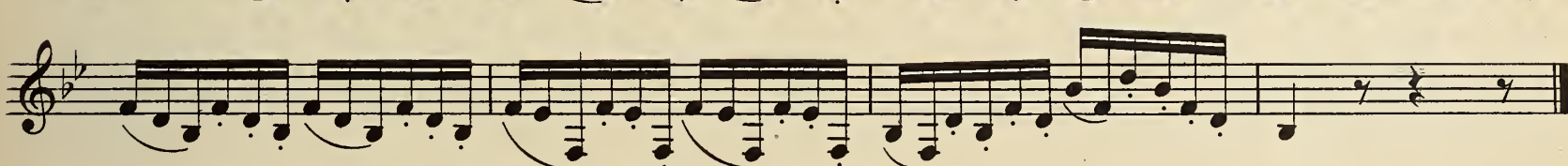
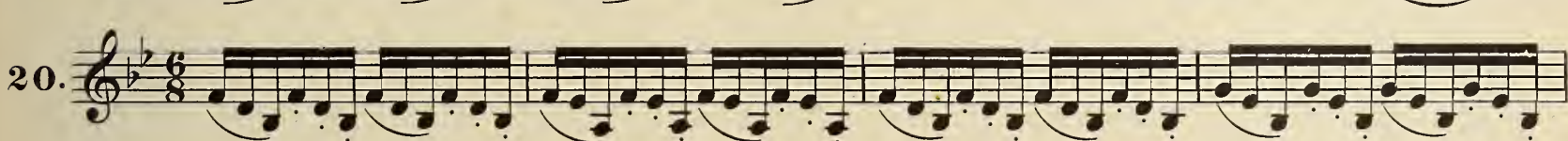
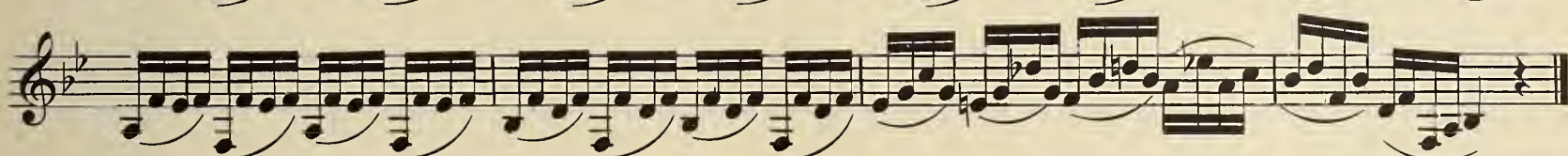
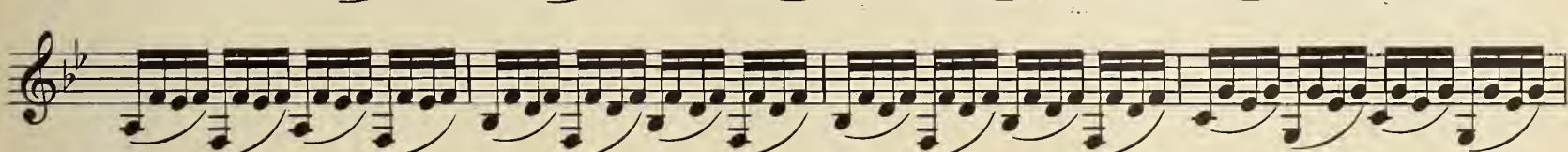
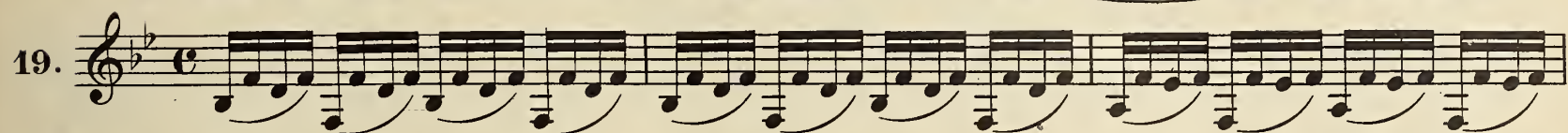
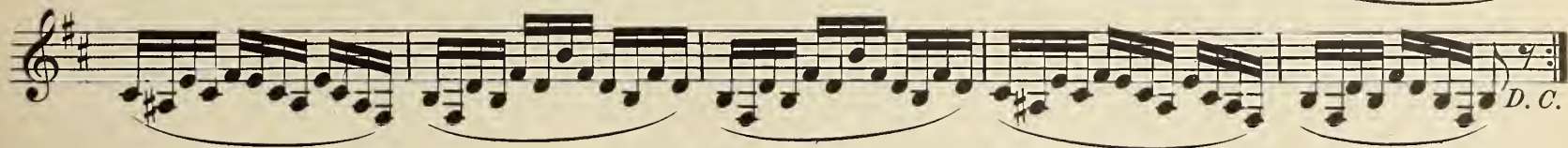
15. *p* *Legato.*

16. *dolce legato.*

17.

18. *f*

The musical score is divided into four sections, each with three staves of music. Section 15 (measures 1-12) is in 3/4 time, marked 'p' and 'Legato'. It features a continuous eighth-note melody with various ornaments and dynamics. Section 16 (measures 13-24) is in 6/8 time, marked 'dolce legato'. It features a continuous eighth-note melody with various ornaments and dynamics. Section 17 (measures 25-36) is in 2/4 time. It features a continuous eighth-note melody with various ornaments and dynamics. Section 18 (measures 37-48) is in 3/4 time, marked 'f'. It features a continuous eighth-note melody with various ornaments and dynamics.



12 STUDIES
IN THE DIFFERENT REGISTERS OF THE INSTRUMENT.

1. *Molto legato.*

2. *Agitato.*

3. *Allegro.*

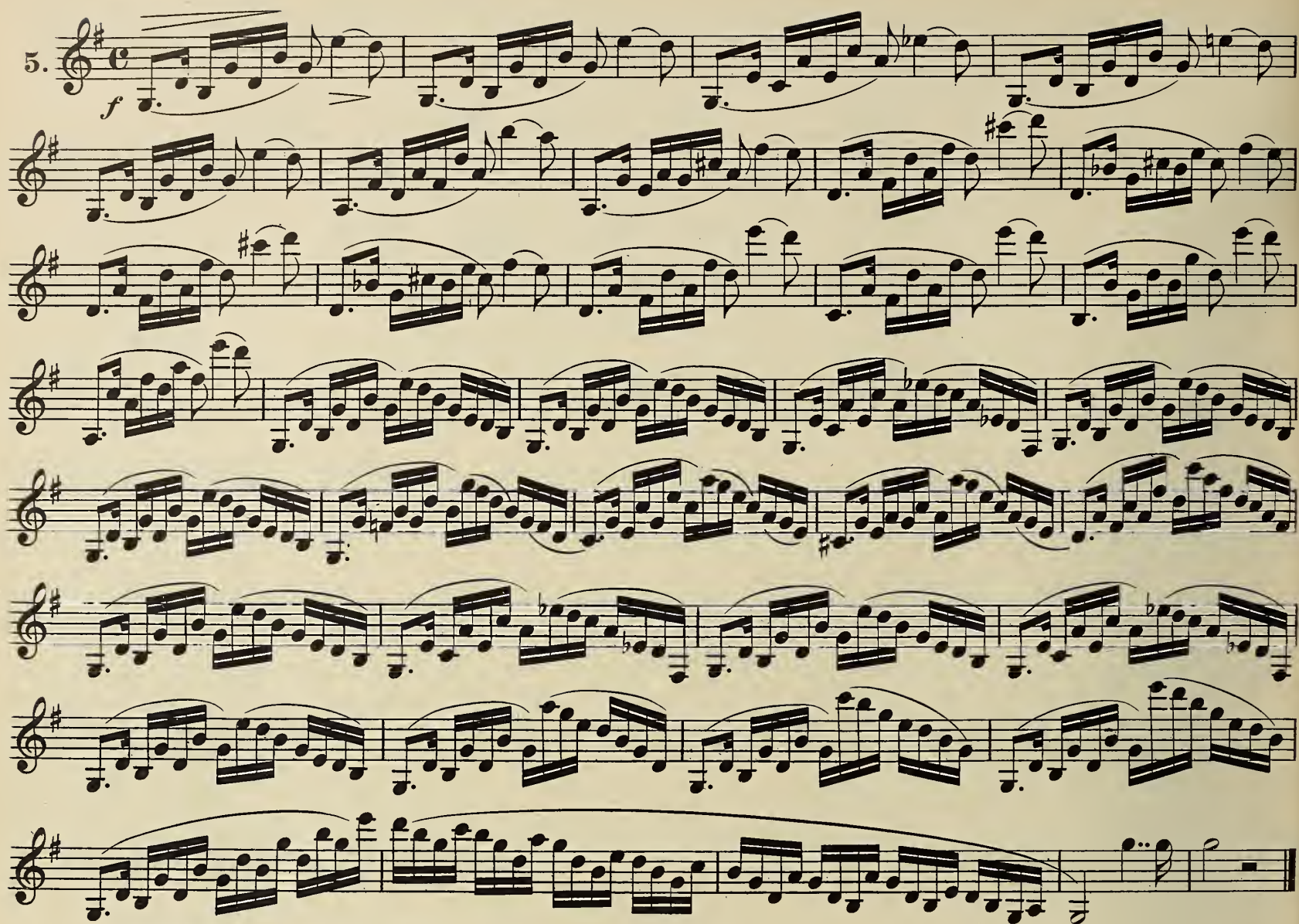
First system of music, consisting of five staves. The music is in G major and 3/4 time. It features a complex, flowing melody with many slurs and ties, and a bass line with frequent sixteenth-note patterns. The first staff ends with a double bar line and a repeat sign.

Leggieramente.

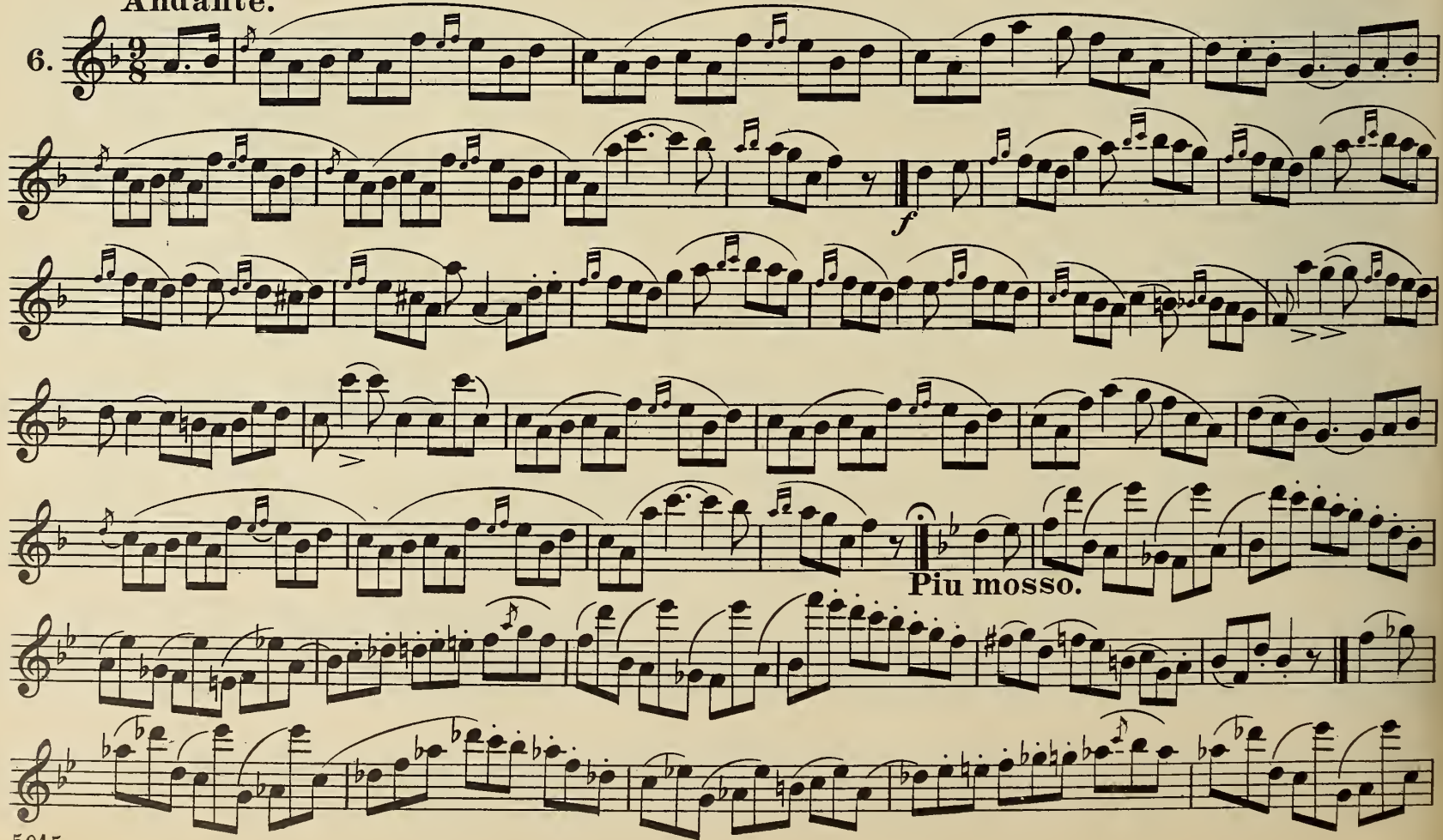
4.

Second system of music, consisting of ten staves. The music continues the complex, flowing melody from the first system. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked *f* (forte) and *cresc.* (crescendo). The system ends with a double bar line and a repeat sign.

Moderato.

5. 

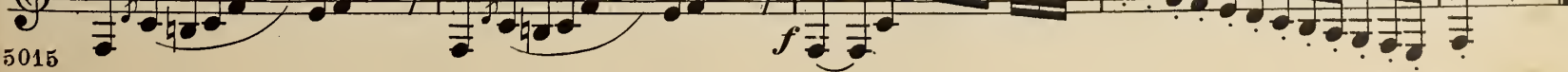
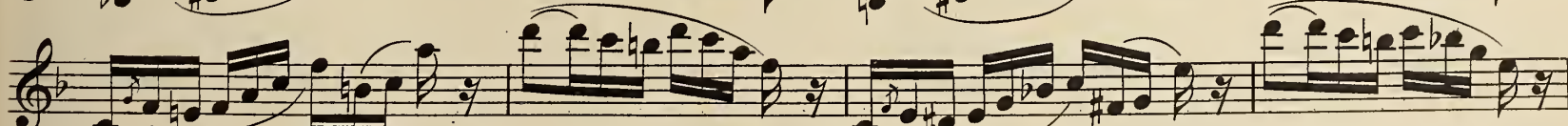
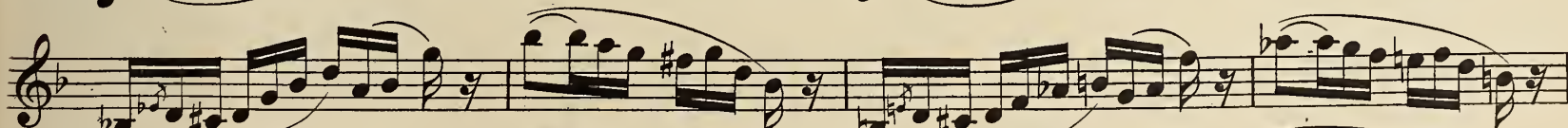
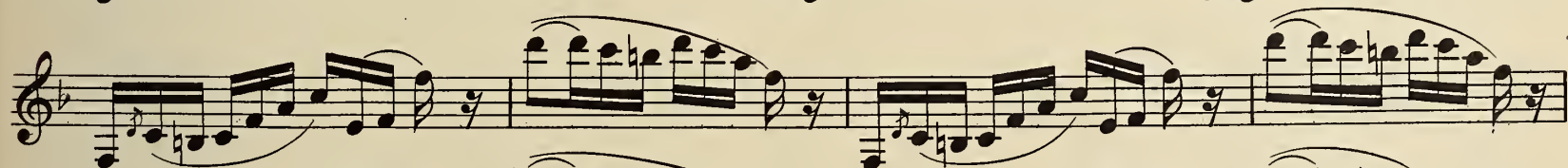
Andante.

6. 

Piu mosso.



D.C.

Maestoso.

Poco Allegro.

8.

Allegro.

9.

5015

Musical score for a piano piece, measures 1-9. The music is written in a single system with six staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and ties across the staves, indicating phrasing and melodic lines. The music is in a minor key, as indicated by the key signature.

Tempo di menuetto.

10.

Musical score for a piano piece, measures 10-19. The music is written in a single system with six staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and ties across the staves, indicating phrasing and melodic lines. The music is in a minor key, as indicated by the key signature. The tempo is marked "Tempo di menuetto." The measure number "10." is written at the beginning of the first staff. The notation includes a piano dynamic marking "p" in measure 15 and four trills marked "tr" in measures 18, 19, 20, and 21.

Allegro moderato.

11.

f *p*

Andantino.

12.

p *ff* *rall dim.* *tr*

Fine.

Fantasia from "PURITANI."

CLARINET in B \flat .

215

LUIGI BASSI.
as played by C.L. STAATS.

Allegro. $\frac{2}{4}$ 23 *vuota.* 1 4

Largo. 3 3 3 3

Largo. $\frac{12}{8}$ *pp con espressione.*

f p a piacere. veloci.

f 14 rall. p veloci.

f 14 rall. p veloci.

f pp a piacere.

molto adagio. rall. molto.

R

CLARINET in B \flat .

Largo.

Solo.

Allegro moderato.

Allegretto.

27

Tutti.

p

con anima.

a piacere.

p

ff

Più mosso.

19

Tempo I.

Variazione.

f

p

a piacere.

The image displays a page of musical notation for the opera 'L'Espresso' by Gioacchino Rossini. The score is arranged in six horizontal staves, each containing a single melodic line. The notation includes various musical symbols such as treble clefs, key signatures (one sharp and one flat), time signatures (4/4 and 3/4), and dynamic markings like *p* (piano), *f* (forte), *cresc.* (crescendo), and *a piacere.* (ad libitum). The music is characterized by rapid sixteenth-note passages, often beamed together, and features several slurs indicating phrasing. The staves are numbered 1 through 6, and the piece concludes with a 'Tutti.' marking. The overall style is typical of 19th-century Italian opera music, emphasizing technical virtuosity and dramatic expression.

Passo Finale Poco più.

Poco più.

f

2nd time.

p

cresc. a poco a poco.

f

pp

tr

p

f

p

pp

cresc.

ff

"ADAGIO from 3rd CONCERTO."

CLARINET in B \flat .

Adagio. (M.M. $\text{♩} = 76$.)

LOUIS SPOHR.

Tutti. *Solo.*

mf *p* *mf* *pp*

mf *pp* *cresc.*

tr *dim.* *dolce.* *cresc.* *dim.*

f *sf* *sf* *p* *pp*

cresc. *f*

sf *p* *tr*

cresc. *dim.* *mf*

f *dim.* *3*

p *cresc.*

f *dim.* *p*

pp *Tutti.* *mf* *p*
morendo e ritard.

mf *p* *pp* *Solo.* *cresc.*

dim.

pp

f *sf* *sf* *p* *pp*

cresc. *f*

sf *p* *f* *tr* *pp*

tr *cresc.* *dim.* *mf*

f *dim.*

p *cresc.*

f *dim.* *p*

pp
morendo e ritard.

CHARACTERISTIC STUDIES.

By H. KLOSÉ.

Edited and revised by
C. L. STAATS.Allegro. (M. M. $\text{♩} = 126$.)

1.

1.

This page of musical notation, page 221, contains twelve staves of music. The notation is complex, featuring various musical symbols and patterns. The first staff begins with a treble clef and a key signature of one sharp (F#). It includes a triplet of eighth notes and a trill (tr) over a quarter note. The second staff continues the melodic line with more triplets and slurs. The third staff shows a change in the key signature to one flat (Bb). The subsequent staves maintain this key signature and continue the melodic development with various rhythmic values and phrasing. The notation includes many slurs, ties, and dynamic markings, suggesting a piece of music with a flowing, melodic character. The page concludes with a double bar line on the final staff.

2.

This page of musical notation, page 223, contains twelve staves of music. The notation is highly complex, featuring numerous beamed sixteenth and thirty-second notes, indicating a fast tempo. The music is written in a single system across the page. The key signature changes from one flat to two flats. The notation includes various musical symbols such as accidentals, slurs, and dynamic markings.

All^o vivo. (M.M. ♩ = 84)

3.

The musical score is written for a single melodic line on a treble clef staff in 3/8 time. It consists of 11 staves of music. The key signature is one sharp (F#), and the tempo is marked 'All^o vivo' with a metronome marking of 84 beats per minute. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. There are several measures with triplets indicated by a '3' over the notes. The piece concludes with a final cadence on the eleventh staff.

cre - seen do.

f

f

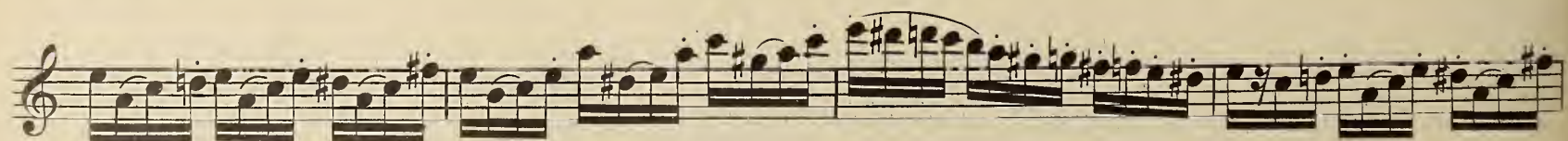
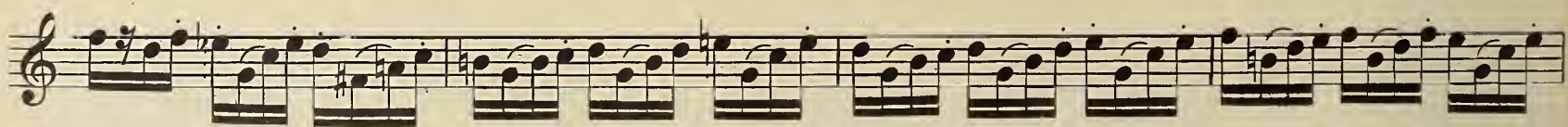
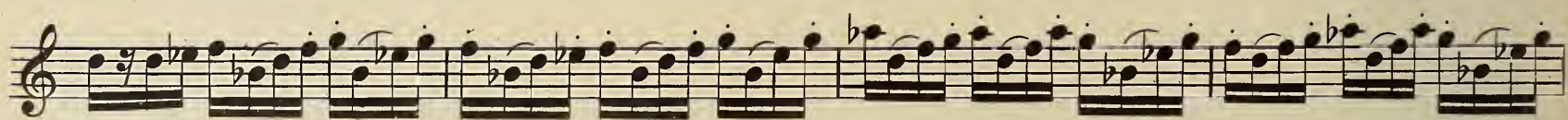
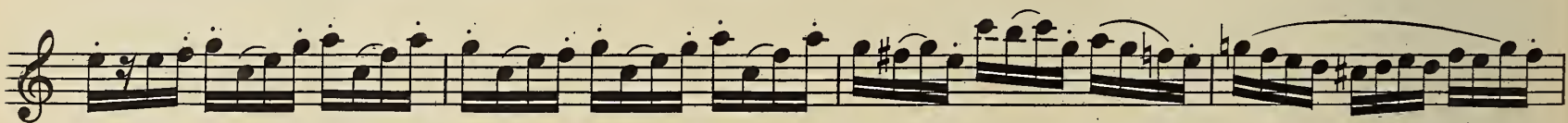
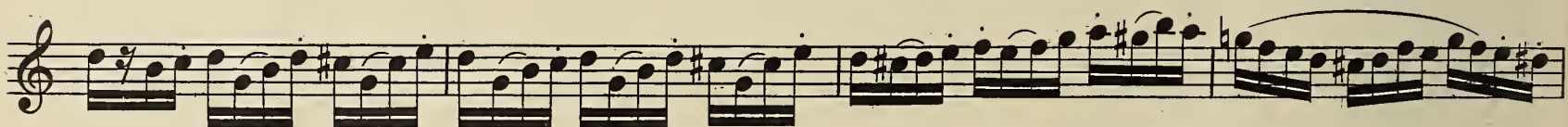
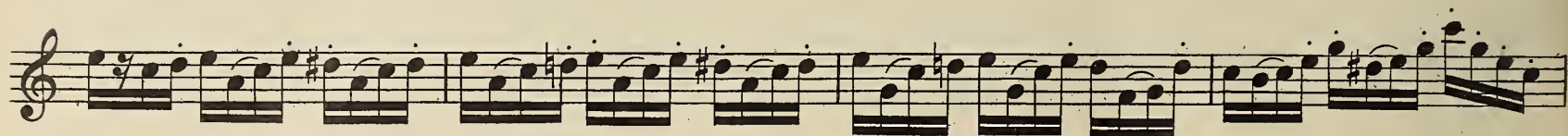
Allegro. (M.M. ♩ = 100)

4.

12/8

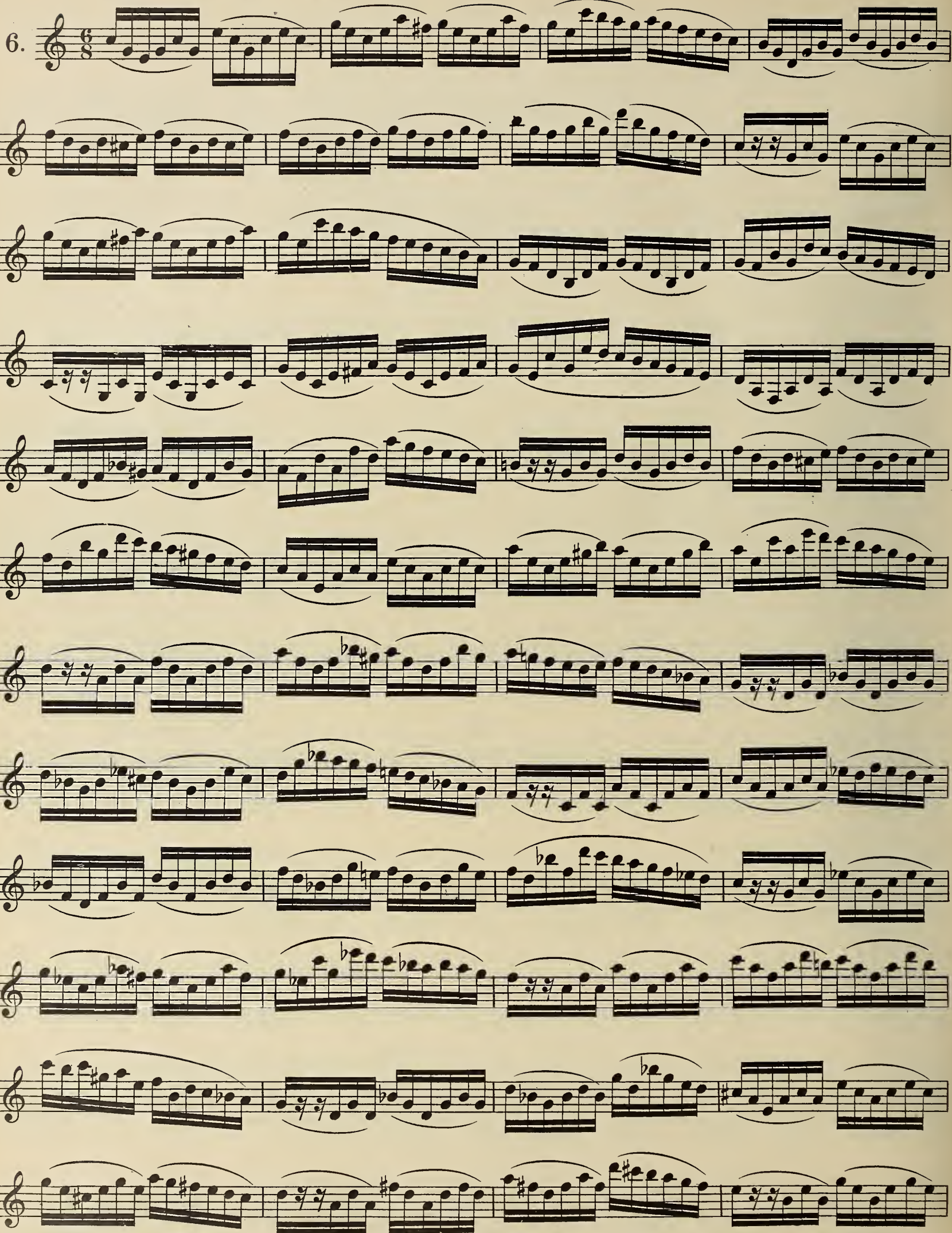
This page contains ten staves of musical notation. The notation is highly complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has one sharp (F#). The music is written in a single melodic line on a treble clef. The notation includes various ornaments, slurs, and ties, indicating a highly decorative and technically demanding piece. The page number 227 is in the top right corner. The bottom left corner contains the number 5016-40.

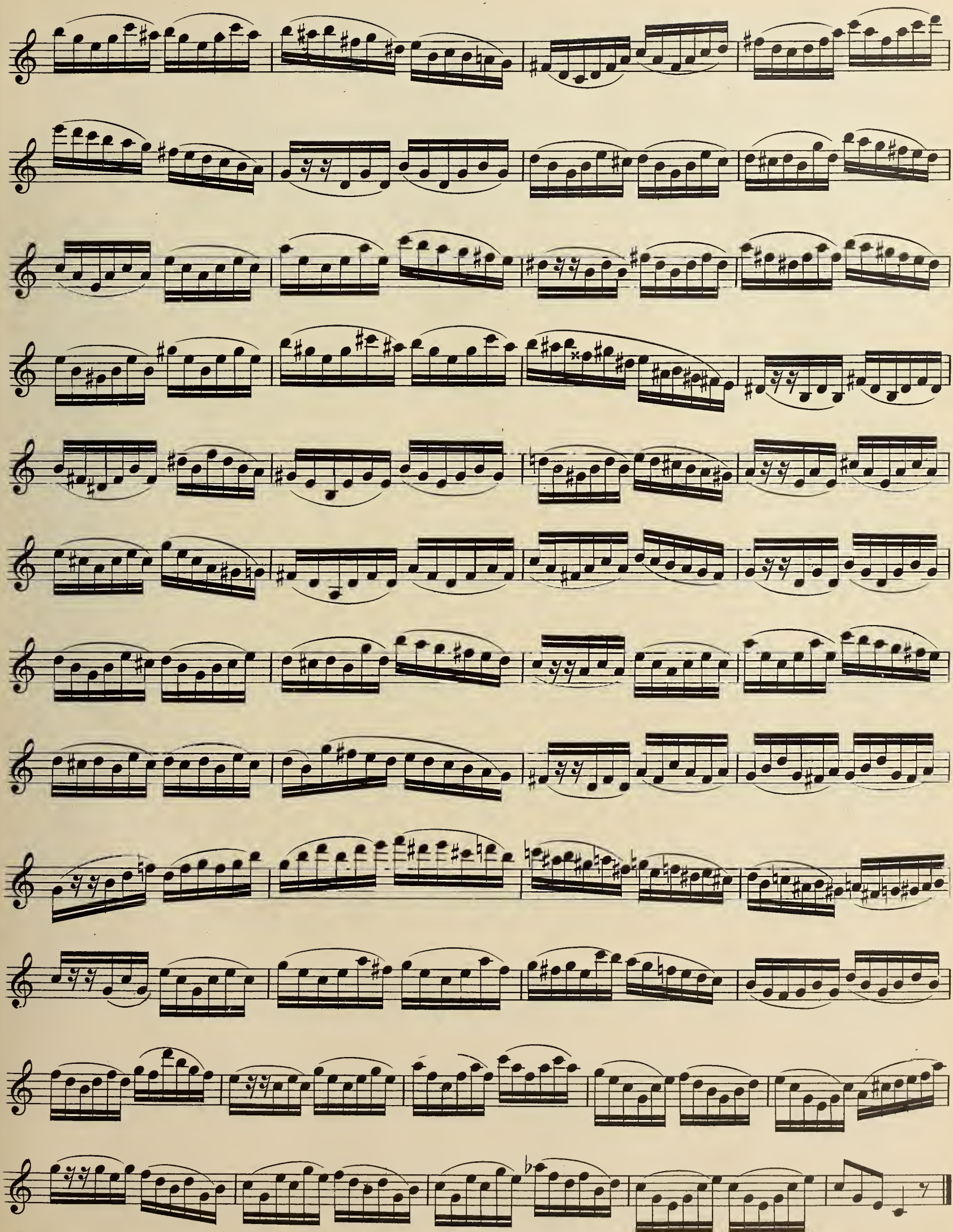
Allegro. (M.M. ♩ = 116)



This page contains twelve staves of musical notation, likely for guitar. The notation is complex, featuring many chords, arpeggios, and melodic lines. Some measures contain a 'y' symbol, which might be a typo or a specific notation. The key signature changes throughout the piece, starting with one sharp (F#) and ending with one flat (Bb). The notation is written in a style that suggests a specific technique or a particular interpretation of the music.

Allegro moderato. (M. M. $\text{♩} = 88$)

6. 



All? non troppo. (M.M. $\text{♩} = 72$.)

7. *f* *p* *f* *p*

(♩. 63.)

(♩ = 144.)

The first system of the musical score consists of five staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several phrasing slurs and dynamic markings throughout the system.

Meno mosso. ($\text{♩} = 112$)

The second system of the musical score consists of seven staves. It begins with a key signature change to two sharps (F# and C#) and a time signature change to 3/4. The tempo marking "Meno mosso. ($\text{♩} = 112$)" is placed above the first staff of this system. The notation continues with various rhythmic values and phrasing slurs.

Tempo I. ($\text{♩} = 92$)

Allegro. (M. M. $\text{♩} = 100$)

8.

The musical score is written in treble clef with a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked Allegro, with a metronome marking of 100 beats per minute. The score consists of 11 staves of music. The first staff is numbered 8. The music is written in a single system, with each staff containing a continuous line of music. The notation includes various rhythmic values, accidentals, and phrasing slurs.

This page of musical notation, page 235, contains twelve staves of music in G major. The notation is dense, featuring a variety of rhythmic patterns and phrasing. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with each staff containing a continuous line of notes and rests. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are also several accidentals, including sharps and flats, and phrasing marks like slurs and ties. The music appears to be a single melodic line, possibly for a violin or flute. The overall style is that of a classical or romantic-era musical score.

Allegro. (M.M. ♩ = 112)

9. *f*

The musical score is written for a single melodic line on a treble clef. It begins in the key of D major (one sharp) and 2/4 time. The tempo is marked 'Allegro' with a metronome marking of 112 beats per minute. The first staff starts with a forte 'f' dynamic and a slur over the first six measures. The music is characterized by rapid sixteenth-note passages and frequent slurs. The key signature changes to one flat (Bb) in the final two staves. The score ends with a double bar line on the eleventh staff.

This page contains a single melodic line of music, likely for a piano or violin. The notation is written on 12 staves. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are also some accidentals (sharps and flats) and articulation marks (dots) throughout the piece. The final measure of the piece is marked with a '3' and a triplet symbol, indicating a triplet of eighth notes.

Allegro agitato. (M.M. ♩ = 120)

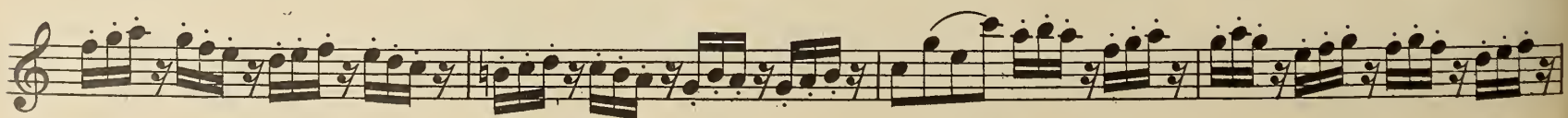
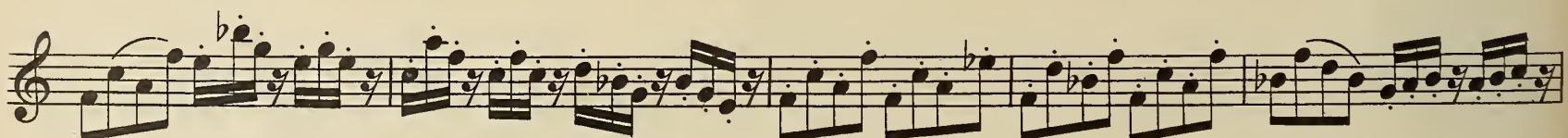
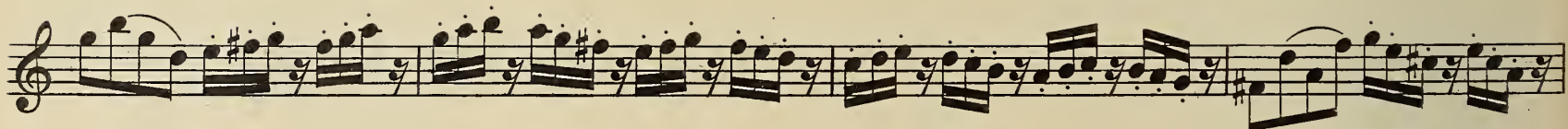
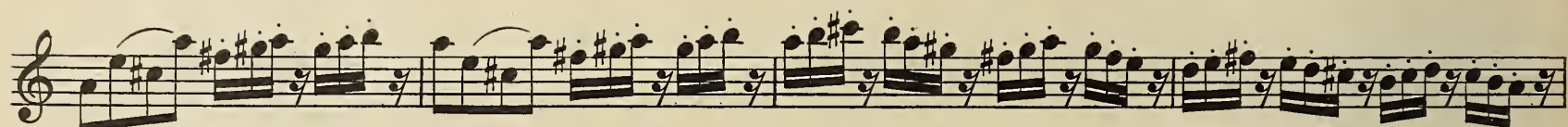
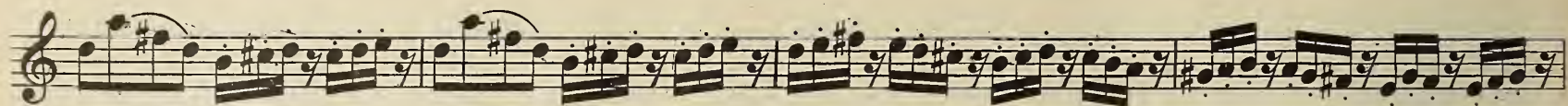
10.

5016 - 40

This page contains a single melodic line written across 14 staves. The key signature is one sharp (F#). The notation is dense, featuring many slurs and various rhythmic patterns. The first staff begins with a treble clef and a key signature of one sharp. The music continues across the staves with various rhythmic values, including eighth and sixteenth notes, and rests. There are several slurs indicating phrasing. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents, slurs). The piece concludes with a final note on the 14th staff.

Allegro. (M.M. ♩ = 132)

11. 
Legerement.



This page contains ten staves of musical notation, likely for a piano solo. The music is characterized by rapid, intricate passages, often using beamed sixteenth and thirty-second notes. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents, slurs). The first five staves show a more melodic and rhythmic flow, while the last five staves become increasingly dense and technically demanding, with many sixteenth-note runs and complex fingering patterns. The piece concludes with a final cadence on the tenth staff.

All^o moderato. (M.M. ♩ = 108)

12.

The musical score is written for a single melodic line. It begins in C major (one sharp, F#) and transitions to D major (two sharps, F# and C#) after the fourth staff. The time signature is 3/4, indicated by the 'C' time signature symbol. The tempo is marked 'All^o moderato' with a metronome marking of ♩ = 108. The score is numbered '12.' at the beginning of the first staff. The music is characterized by a steady eighth-note rhythm, often grouped in pairs or triplets, with many notes beamed together and slurred across measures. The notation is clear and professional, typical of a published musical score.

This page contains ten staves of musical notation, likely for a piano solo. The notation is written in a single system across ten staves. The key signature is one flat (B-flat), and the time signature is 7/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff concludes with a fermata and a forte dynamic marking (*f*).

Allo molto vivace. (M.M. $\text{♩} = 92$)

13.

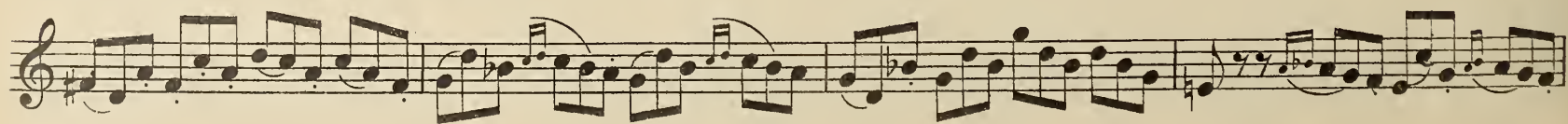
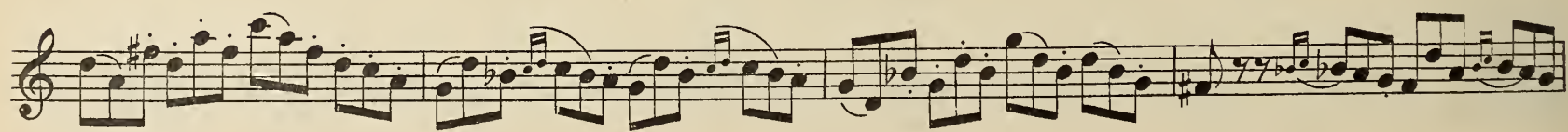
5016-40

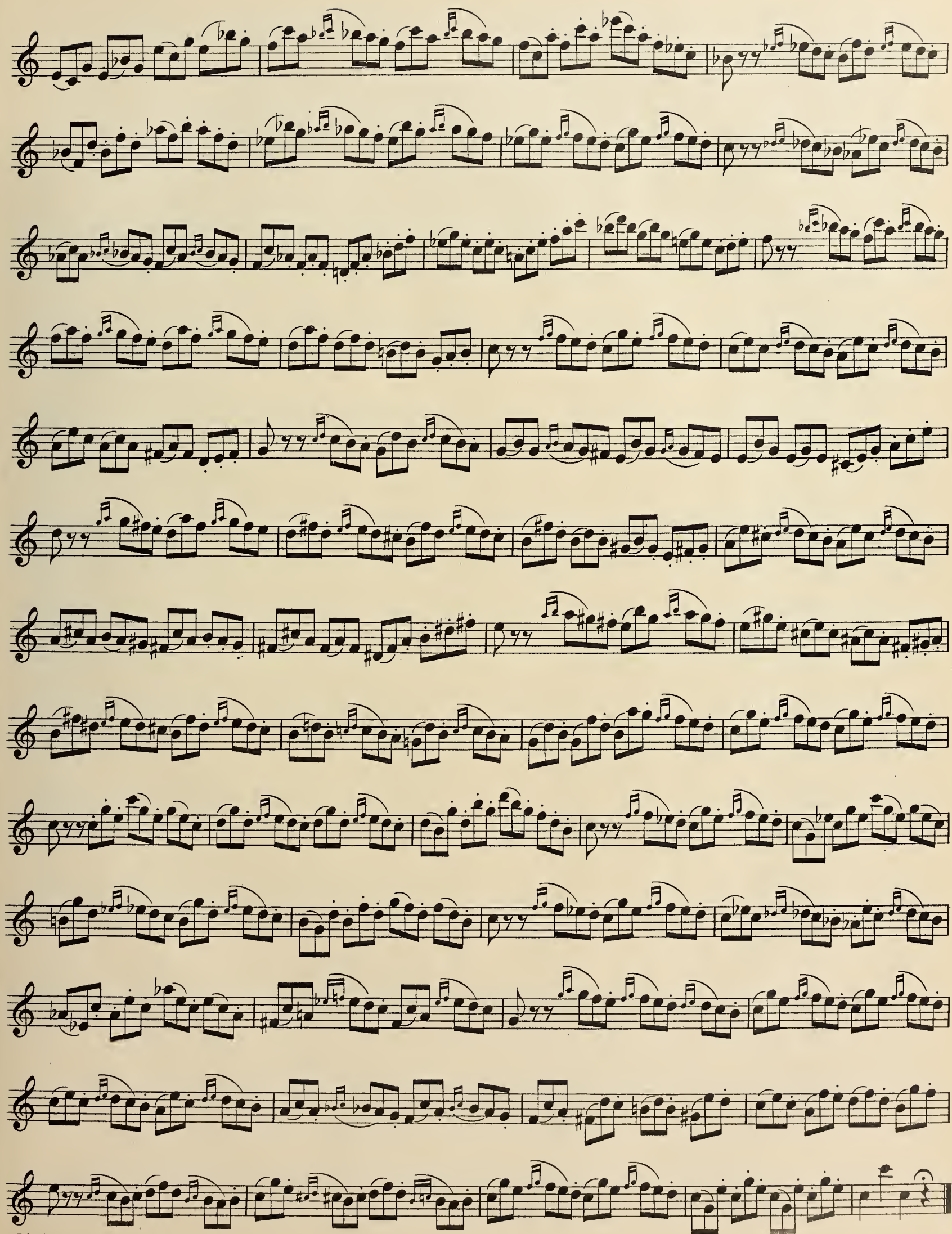
Majeur.

Mineur.

f

All^o moderato. (M.M. ♩ = 92)





Allo non troppo. (M.M. $\text{♩} = 96$)

15.

The musical score for measures 15 through 40 is written on 12 staves. The key signature is one sharp (F#), indicating G major. The time signature is 3/4. The tempo is marked 'Allo non troppo' with a metronome marking of quarter note = 96. The score begins with measure 15, which is marked with a forte (f) dynamic. The music consists of a continuous eighth-note pattern, often beamed in groups of four. Dynamic markings alternate between forte (f) and piano (p) throughout the piece. The notation includes various accidentals (sharps, naturals, flats) and phrasing slurs. The sequence of measures is as follows: 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40. The final measure (40) ends with a double bar line.

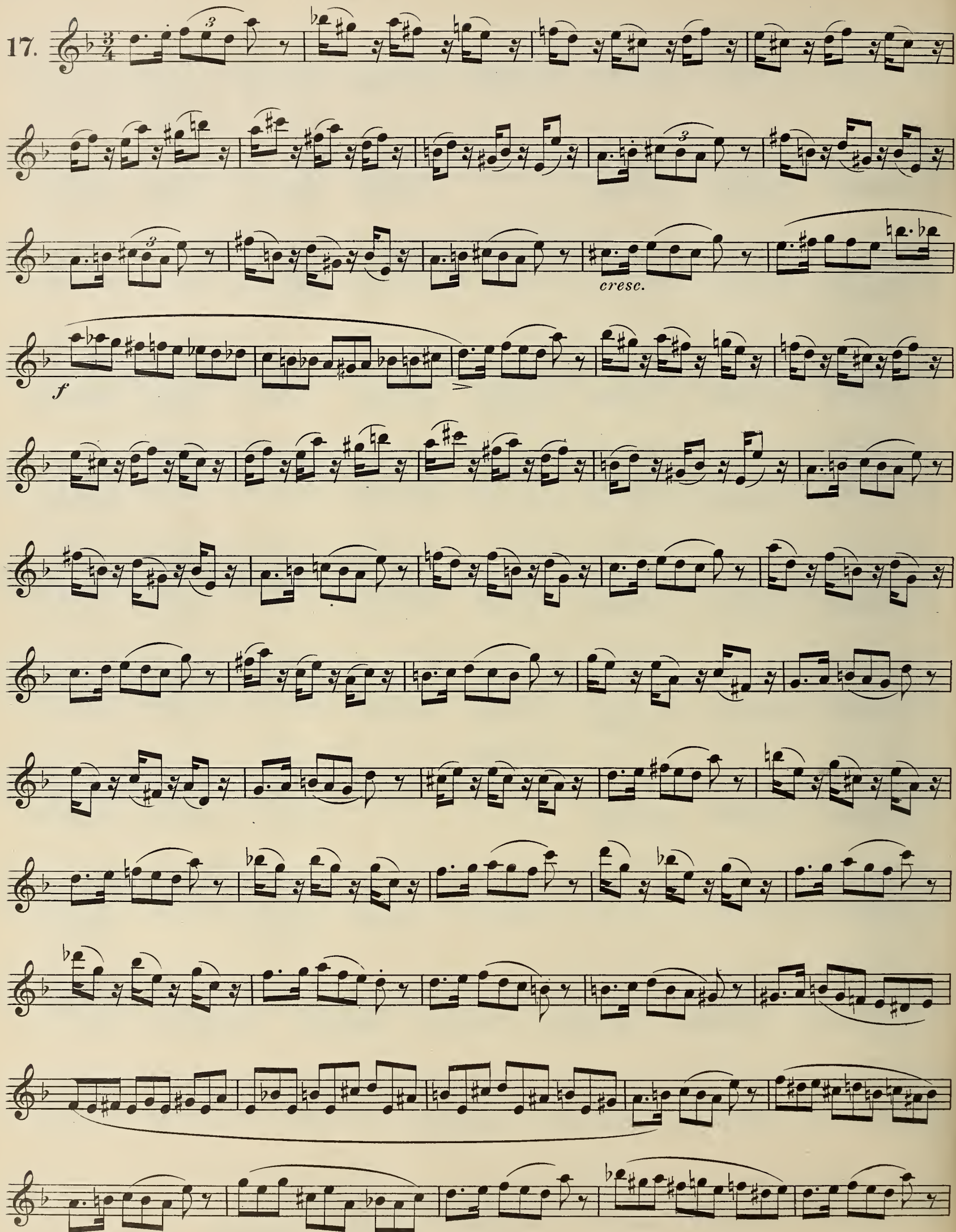
This page contains 12 staves of musical notation for a single melodic line. The key signature has one flat (B-flat). The notation includes various rhythmic values, slurs, and dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a double bar line on the final staff.

(M. M. ♩. = 80)

16.

The musical score for piano, starting at measure 16, is written in 3/8 time with a key signature of one sharp (F#). The tempo is marked as M. M. ♩. = 80. The score consists of 12 staves of music. The melody is primarily composed of eighth notes, often grouped in pairs or triplets, and is heavily ornamented with slurs and ties. There are numerous accidentals throughout, including many sharps and naturals, which suggest a complex harmonic structure. The piece ends with a double bar line at the final measure of the 12th staff.

This page contains a single melodic line of music, likely for a piano or violin. The notation is written on 12 staves in treble clef. The key signature is one flat (B-flat). The melody is characterized by a continuous flow of eighth and sixteenth notes, often beamed together in groups of four or six. The music is highly chromatic, with frequent accidentals (sharps and flats) indicating a complex harmonic structure. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'b' (piano) and 'f' (forte). The piece concludes with a double bar line and a final note.

17. 

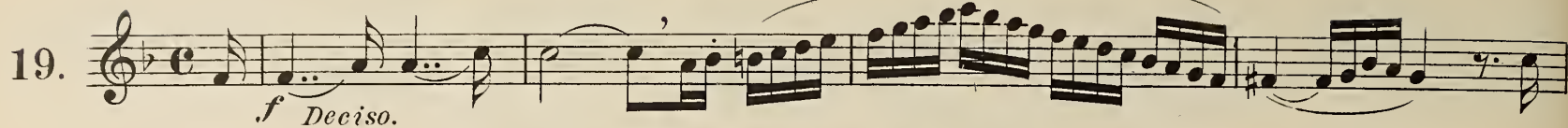
This page contains ten staves of musical notation, likely for a single melodic line. The notation is highly complex, featuring a large number of accidentals (sharps, flats, and naturals) and frequent slurs. The key signature is not explicitly stated but appears to be B-flat major or D-flat major based on the initial notes. The time signature is not visible. The notation is written in a standard musical font with a clear, professional layout. The staves are numbered 1 through 10 from top to bottom. The music consists of a continuous melodic line with various intervals, including thirds, fourths, and fifths, and some chromatic passages. The notation is dense, with many notes beamed together and slurs indicating phrasing. The page ends with a double bar line on the tenth staff.

Allegro vivo. (M. M. ♩ = 80)

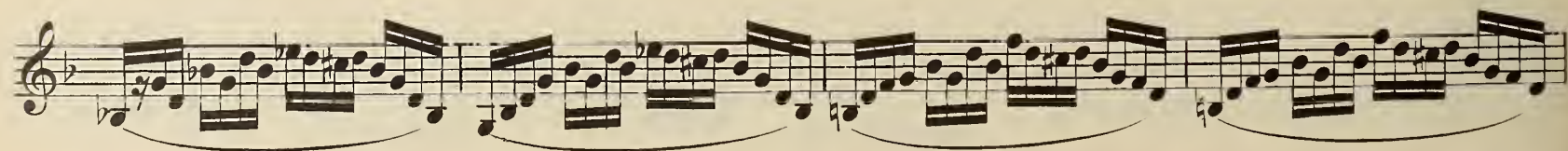
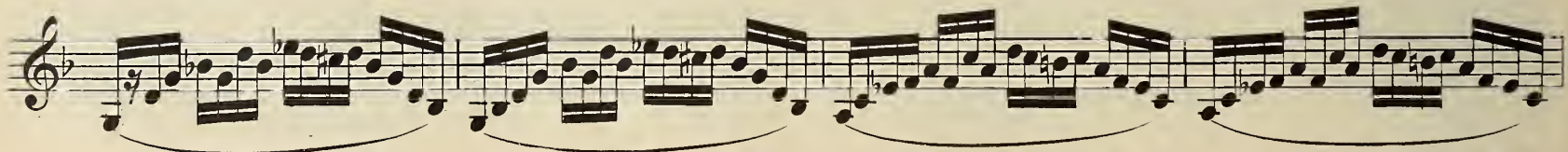
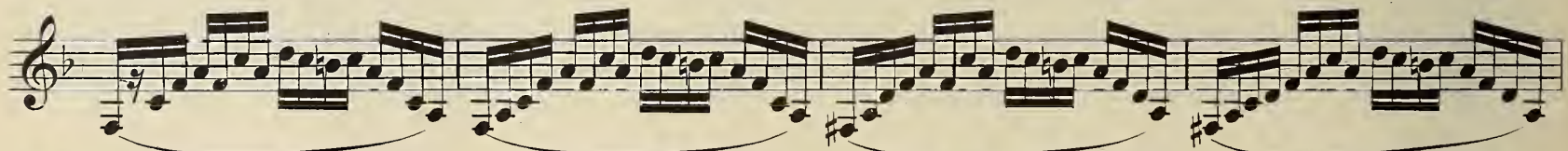
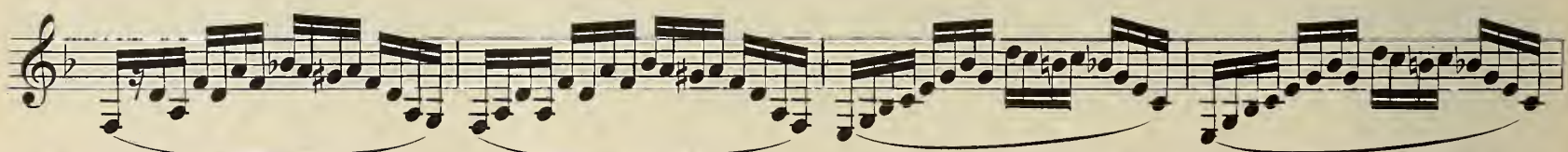
18.

This page contains 12 staves of musical notation. The notation is written on a single staff line with a treble clef and a key signature of two flats. The music is organized into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of two flats. The notation continues across 12 staves, with the final staff ending with a double bar line and a repeat sign. The music is written in a style typical of early 20th-century sheet music, with a focus on melodic development and rhythmic complexity.

Allegro moderato. (M. M. ♩ = 116)



Tempo Allegro. (♩ = 126)



This page contains ten staves of musical notation. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has one flat (B-flat). The music is written in a single system across ten staves. The notation includes various accidentals (sharps, flats, naturals) and phrasing slurs. The bottom staff ends with a double bar line and a fermata over a whole note.

20.

The musical score is written for a single melodic line in treble clef. The key signature has one sharp (F#). The time signature is 3/4. The tempo is Allegro moderato, with a metronome marking of 72 quarter notes per minute. The score begins with a measure number of 20. The music consists of 12 staves. The first staff contains measures 20-24. The second staff contains measures 25-29. The third staff contains measures 30-34. The fourth staff contains measures 35-39. The fifth staff contains measures 40-44. The sixth staff contains measures 45-49. The seventh staff contains measures 50-54. The eighth staff contains measures 55-59. The ninth staff contains measures 60-64. The tenth staff contains measures 65-69. The eleventh staff contains measures 70-74. The twelfth staff contains measures 75-79. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with sixteenth-note runs, particularly in the later staves. The notation includes many slurs and ties, indicating a continuous melodic line. The piece concludes with a final cadence on the last staff.

This page contains 12 staves of musical notation. The notation is written in a single system, with each staff containing a series of notes and rests. The notes are primarily eighth and sixteenth notes, often beamed together. There are several accidentals (sharps, flats, and naturals) throughout the piece. The piece concludes with a *diminuendo.* instruction and a *Fine.* marking. The final note is a forte (*f*) chord.

List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

| | | | |
|---|---|--------------------------------------|--|
| <i>A</i> | to, in or at; <i>a tempo</i> , in time | <i>Mezzo-piano (mp)</i> | Moderately soft |
| <i>Accelerando (accel.)</i> | Gradually increasing the speed | <i>Minore</i> | Minor Key |
| <i>Accent</i> | Emphasis on certain parts of the measure | <i>Moderato</i> | Moderately. <i>Allegro moderato</i> , moderately fast |
| <i>Adagio</i> | Slowly leisurely | <i>Molta</i> | Much; very |
| <i>Ad libitum (ad lib.)</i> | At pleasure; not in strict time | <i>Morendo</i> | Dying away |
| <i>A due (a 2)</i> | To be played by both instruments | <i>Mosso</i> | Equivalent to rapid. <i>Piu mosso</i> , quicker |
| <i>Agitato</i> | Restless, with agitation | <i>Moto</i> | Motion. <i>Con moto</i> , with animation |
| <i>Al or Alla</i> | In the style of | <i>Non</i> | Not |
| <i>Alla Marcia</i> | In the style of a March | <i>Notation</i> | The art of representing musical sounds by means of written characters |
| <i>Allegretto</i> | Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i> | <i>Obbligata</i> | An indispensable part |
| <i>Allegro</i> | Lively; brisk, rapid. | <i>Opus (Op.)</i> | A work. |
| <i>Allegro assai</i> | Very rapidly | <i>Ossia</i> | Or; or else. Generally indicating an easier method |
| <i>Amoroso</i> | Affectionately | <i>Ottava (8va)</i> | To be played an octave higher |
| <i>Andante</i> | In moderately slow time | <i>Pause</i> (☞) | The sign indicating a pause or rest |
| <i>Andantino</i> | Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense | <i>Perdendosi</i> | Dying away gradually |
| <i>Anima, con</i> } | With animation | <i>Piacere, a</i> | At pleasure |
| <i>Animato</i> | | <i>Pianissimo (pp)</i> | Very softly |
| <i>A piacere</i> | At pleasure; equivalent to <i>ad libitum</i> | <i>Piano (p)</i> | Softly |
| <i>Appassionato</i> | Impassioned | <i>Piu</i> | More |
| <i>Arpeggio</i> | A broken chord | <i>Piu Allegro</i> | More quickly |
| <i>Assai</i> | Very; <i>Allegro assai</i> , very rapidly | <i>Piu tosto</i> | Quicker |
| <i>A tempo</i> | In the original tempo | <i>Poco or un poco</i> | A little |
| <i>Attacca</i> | Attack or begin what follows without pausing | <i>Poco a poco</i> | Gradually, by degrees; little by little |
| <i>Barcarolle</i> | A Venetian boatman's song | <i>Poco piu mosso</i> | A little faster |
| <i>Bis</i> | Twice, repeat the passage | <i>Poco meno</i> | A little slower |
| <i>Bravura</i> | Brilliant; bold; spirited | <i>Poco piu</i> | A little faster |
| <i>Brillante</i> | Showy, sparkling, brilliant | <i>Poi</i> | Then; afterwards |
| <i>Brio, con</i> | With much spirit | <i>Pomposo</i> | Pompous; grand |
| <i>Cadenza</i> | An elaborate, florid passage introduced as an embellishment | <i>Prestissimo</i> | As quickly as possible |
| <i>Cantabile</i> | In a singing style | <i>Presto</i> | Very quick; faster than <i>Allegro</i> |
| <i>Canzonetta</i> | A short song or air | <i>Primo (1mo)</i> | The first |
| <i>Capriccio a</i> | At pleasure, <i>ad libitum</i> | <i>Quartet</i> | A piece of music for four performers. |
| <i>Cavatina</i> | An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i> | <i>Quasi</i> | As if; in the style of |
| <i>Chord</i> | The harmony of three or more tones of different pitch produced simultaneously | <i>Quintet</i> | A piece of music for five performers |
| <i>Coda</i> | A supplement at the end of a composition | <i>Rallentando (rall.)</i> | Gradually slower |
| <i>Col or con</i> | With | <i>Replica</i> | Repetition. <i>Senza replica</i> , without repeats |
| <i>Crescendo (cresc.)</i> | Swelling; increasing in loudness | <i>Rinforzando</i> | With special emphasis |
| <i>Da or dal</i> | From | <i>Ritardando (rit.)</i> | Gradually slower and slower |
| <i>Da Capo (D.C.)</i> | From the beginning | <i>Risoluto</i> | Resolutely; bold; energetic |
| <i>Dal Segno (D.S.)</i> | From the sign | <i>Ritenuto</i> | In slower time |
| <i>Decrescendo (decresc.)</i> | Decreasing in strength | <i>Scherzando</i> | Playfully; sportively |
| <i>Diminuendo (dim.)</i> | Gradually softer | <i>Secondo (2do)</i> | The second singer, instrumentalist or part |
| <i>Divisi</i> | Divided, each part to be played by a separate instrument | <i>Segue</i> | Follow on in similar style |
| <i>Dolce (dol.)</i> | Softly; sweetly | <i>Semplice</i> | Simply; unaffectedly |
| <i>Dolcissimo</i> | Very sweetly and softly | <i>Senza</i> | Without. <i>Senza sordino</i> without mute |
| <i>Dominant</i> | The fifth tone in the major or minor scale | <i>Sforzando (sf)</i> | Forcibly; with sudden emphasis |
| <i>Duet or Duo</i> | A composition for two performers | <i>Simile or Simili</i> | In like manner |
| <i>E</i> | And | <i>Smarzando (smorz)</i> | Diminishing in sound. Equivalent to <i>Morendo</i> |
| <i>Elegante</i> | Elegant, graceful | <i>Solo</i> | For one performer only. <i>Soli</i> ; for all |
| <i>Energico</i> | With energy, vigorously | <i>Sordino</i> | A mute. <i>Con sordino</i> , with the mute |
| <i>Enharmonic</i> | Alike in pitch, but different in notation | <i>Sostenuto</i> | Sustained; prolonged. |
| <i>Espressivo</i> | With expression | <i>Sotto</i> | Below; under. <i>Sotto voce</i> , in a subdued tone |
| <i>Finale</i> | The concluding movement | <i>Spirito</i> | Spirit. <i>con Spirito</i> with spirit |
| <i>Fine</i> | The end | <i>Staccato</i> | Detached; separate |
| <i>Forte (f)</i> | Loud | <i>Stentando</i> | Dragging or retarding the tempo |
| <i>Forte-piano (fp)</i> | Accent strongly, diminishing instantly to piano | <i>Stretto or stretta</i> | An increase of speed. <i>Piu stretto</i> faster |
| <i>Fortissimo (ff)</i> | Very loud | <i>Subdominant</i> | The fourth tone in the diatonic scale |
| <i>Forzando (fz >)</i> | Indicates that a note or chord is to be strongly accented | <i>Syncope</i> | Change of accent from a strong beat to a weak one. |
| <i>Forza</i> | Force of tone | <i>Tacet</i> | "Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question. |
| <i>Fuoco, con</i> | With fire; with spirit | <i>Tempo</i> | Movement; rate of speed. |
| <i>Giocoso</i> | Joyously; playfully | <i>Tempo primo</i> | Return to the original tempo. |
| <i>Giusto</i> | Exact; in strict time | <i>Tenuto (ten.)</i> | Held for the full value. |
| <i>Grandioso</i> | Grand; pompous; majestic | <i>Thema or Theme</i> | The subject or melody. |
| <i>Grave</i> | Very slow and solemn | <i>Tonic</i> | The key-note of any scale. |
| <i>Grazioso</i> | Gracefully | <i>Tranquillo</i> | Quietly. |
| <i>Harmony</i> | In general, a combination of tones, or chords, producing music | <i>Tremolando, Tremolo</i> | A tremulous fluctuation of tone. |
| <i>Key note</i> | The first degree of the scale, the tonic | <i>Trio</i> | A piece of music for three performers. |
| <i>Largamente</i> | Very broad in style | <i>Triplet</i> | A group of three notes to be performed in the time of two of equal value in the regular rhythm. |
| <i>Larghetto</i> | Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i> | <i>Troppo</i> | Too; too much <i>Allegro, ma non troppo</i> , not too quickly. |
| <i>Largo</i> | Broad and slow; the slowest tempo-mark | <i>Tutti</i> | All; all the instruments. |
| <i>Legato</i> | Smoothly, the reverse of <i>staccato</i> | <i>Un</i> | A, one, an. |
| <i>Ledger-line</i> | A small added line above or below the staff | <i>Una corda</i> | On one string. |
| <i>Lento</i> | Slow, between <i>Andante</i> and <i>Largo</i> | <i>Variatione</i> | The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments. |
| <i>Lo stesso tempo</i> | In the same time, (or tempo) | <i>Veloce</i> | Quick, rapid, swift. |
| <i>Loco</i> | In place. Play as written, no longer, an octave higher or lower | <i>Vibrato</i> | A wavering tone-effect, which should be sparingly used. |
| <i>Ma</i> | But | <i>Vivace</i> | With vivacity; bright; spirited. |
| <i>Ma non troppo</i> | Lively, but not too much so | <i>Vivo</i> | Lively; spirited. |
| <i>Maestoso</i> | Majestically; dignified | <i>Volti Subito V.S.</i> | Turn over quickly. |
| <i>Maggiore</i> | Major Key | | |
| <i>Marcato</i> | Marked | | |
| <i>Meno</i> | Less | | |
| <i>Meno mosso</i> | Less quickly | | |
| <i>Mezzo</i> | Half; moderately | | |

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